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PROCEEDINGS
OF THE
FIRST NATIONAL CONVENTION
OF
PUBLIC READERS
AND
TEACHERS OF ELOCUTION
HELD AT
COLUMBIA COLLEGE, NEW YORK, JUNE 27
TO JULY 2, 1892

Official Report

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PROCEEDINGS
OF THE
FIRST NATIONAL CONVENTION OF PUBLIC READERS
AND TEACHERS OF ELOCUTION,

Held at Columbia College, New York, June 27th to July 2d, 1892. X

MONDAY, JUNE 27th.

THE First National Convention of Public Readers and Teachers of Elocution was opened at 2 o'clock p. m., Monday, June 27, with Mr. F. F. Mackay in the chair.

Chairman Mackay's Opening Remarks:

"*Ladies and Gentlemen; Members and Associate Members of the First National Convention of Public Readers and Teachers of Elocution:* You are assembled here to-day at the call of your Executive Committee; at the call of the committee selected from the general committee of organization appointed by Mr. Hannibal A. Williams, who was the projector of this movement. You are assembled here for the purpose of considering and studying the science and the art of your profession. Your program embraces a great variety, taking in the tragic, the comic and the emotional; but the outcome of all of it must be earnest and serious work for ourselves and for the benefit of the public. No such undertaking as this should be commenced without first asking the aid and direction of the Supreme Power. Therefore, we have invited to be with us on this occasion one of the most eminent divines, the Rt. Rev. Bishop Potter."

Right Rev. Bishop Henry C. Potter's Prayer.

"Almighty and beloved Father, our Creator, who art wont to give to us more than we deserve, we come to ask Thee to pour down Thy blessing upon these Thy servants here in Thy presence. Grant unto them Thy heavenly benediction. Thou hast given us the powers with which we are endowed. Thou hast said in Thy holy word, of the revelations of Thy dear son, 'In the beginning was the word, and the word was with God, and the word was God,' teaching us how that incarnate word was Himself and an expression of Thy love and care for man. So Thou hast given to us human speech; a word whereby we can express to one another our own love and brotherhood.

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"We bless Thee for the gift of language. We bless Thee for the language that has been transmitted to us, and for the marvelous organs of speech—the organs which so many of Thy children have so imperfectly learned to use. We thank Thee that in Thy providence Thou has brought this convention to translate messages of man to man, to sing that song of songs, and to speak that word that tells of immortal hope, joy and gladness, whereby human speech is able to make light the dark places. Make us grateful for this Thy great gift, and make these Thy servants use them for the best in the honorable calling to which Thou hast called them, in teaching their fellow-men how to use it.

"Be with them in all their deliberations; give them wisdom and kindness; guide them in whatsoever they may do; lead them in the paths of truth and righteousness, we ask in the name of Him who died for us. Amen."

At the conclusion of the prayer Chairman Mackay said:

"Ladies and Gentlemen: This is the first convention of its kind ever held; and as we are, very many of us, strangers in a strange city, your Executive Committee has thought it best to invite Dr. John L. N. Hunt, President of our Board of Education, to address you and welcome you to the City of New York."

Hon. John L. N. Hunt's Address of Welcome.

"Ladies and Gentlemen: I desire, first of all, to acknowledge the compliment shown me by your Executive Committee in giving me the opportunity which I now embrace, of welcoming you to our city. That means a good deal. You are welcome to its hospitality; you are welcome to its parks; you are welcome to all of the scenes of its great activity, and whatever it affords in literary, social and, I may say, political enjoyment. You are certainly welcome, ladies and gentlemen, to all you can find here of the educational. I speak in behalf of myself and my associates, and I want to express my regrets, since you are the body that you are, that the public schools of the city are just now in their closing exercises of the year; otherwise, I should invite you, in your spare hours, to visit every public school in the city, some three hundred in number, to see the condition in which you find them, particularly as regards the science, the elaboration of which you are engaged in from day to day.

"I am exceedingly glad to know that the public readers and teachers of elocution of America have undertaken what they should have done (if you will excuse me for judging) long since. Indeed, I might say that the movement which you have here started was justified twenty-five years ago. Had this been done, you would now be a strong body, firmly knit together. The time has come when we have co-operation in every direction, and when strength is desired there must be guilds. When I say guilds I mean in the sense of co-operation. It is a fact that in all intelligent communities wherever there is a great aggregation of population there are teachers of elocution, who have influence over education in their communities. If that is so, why not organize into a body which shall have its annual gatherings, at

which you can interchange views as to your work and methods. It will tend to bring your teaching to a higher degree of efficiency and competency than ever before. I congratulate you upon this initial step, long delayed, and I wish you the heartiest success in this convention. I recognize the importance of your profession. I recognize how far I myself fail in not being able to speak in the right tone and manner.

"I take it that speech is a gift of God. You are, of course, aware that there are various theories about the origin of our speaking. Some of them are quite ludicrous. I believe one of the theories is that the first baby that was born tried to cry, and produced the sound *e*; that gave birth to the vowel-sound *e*. On getting older, the baby was shown a beautiful landscape, and it uttered the exclamation *ah*. There are various theories as to the rest of the vowel-sounds, but I believe it does not go so far as to tell the origin of the consonants. An Italian theory of the origin of the spoken language is that it was made up by a convention of learned societies which met for the purpose. Now, whatever may be the correct theory, one thing is certain—we speak. But without further discussion we must agree on one thing, that had not God first spoken to man, it is entirely possible that man never would have spoken.

"The problem that confronts us day by day is this: How to obtain ideas to express. I find this the most difficult undertaking. It seems to me that the first thing of importance is to have something to say; then, to know how to say it. I despair of being able to accomplish the second without first accomplishing the first. Therefore, it seems to me that every teacher in any branch of education, elocutionary or otherwise, should give his pupils to understand that they must cultivate their minds so that first they may have something to say. To know one's own mind is first, and then comes the question of how to use the mind.

✓ "You are the representatives of an art of the highest form, and I would have been exceedingly gratified had it been possible for you to have visited our public schools and offered suggestions as to what is needed by them in the way of instruction in this art. The one thing that now gives me concern more than anything else is how to train these 400,000 children, between the ages of five and seventeen years, who are in the public schools of this city. I do think there is a lack of artistic training, and I should have been pleased to have your suggestions. There should be some system of instruction that will give to the pupils in the public schools of the United States the power to bring out of a written instrument placed before them (a newspaper or any kind of literature) the thoughts and intents of the author. I think the very highest duty of each teacher is to devote himself, as far as possible, to the teaching of this art to their pupils in their every-day work. Give to children the ability to express their own thoughts extemporaneously as well as the thoughts of authors from the written page. It is something they will need in all stages of life.

"I find all over the country a great lack in this matter of proper reading. Five, six, and eight year-old children are given Shakespeare to read, and made to deliver it before civilized audiences. You might as well give the children Arabic. I hope you who are assembled here to-day may be able

to do something for the children of the public schools through their teachers. Teach the teachers, and give them the incentive to give better instruction in the reading of the printed page. When I hear anything read from Wendell Phillips I would like to see Wendell Phillips in his majesty, with all his glorious sarcasm. Whatever be the subject, I would like to see the author pictured and his thoughts brought out clearly. If you can accomplish anything toward such teaching, even in the smallest degree, you will have done a wonderful work and something for the good of your country."

At the conclusion of President Hunt's address, the convention was entertained by piano solos by Mr. John Francis Gilder, who gave "Danse Africaine," one of his own compositions, and Gottschalk's "Pasquinade."

Chairman Mackay's Remarks.

"*Ladies and Gentlemen:* At this point in your program it becomes my duty as temporary chairman to announce that you are not fully organized. It is necessary that you elect a president, two vice-presidents, a recording secretary, a corresponding secretary, a treasurer and various committees.

"If the outcome of this convention shall be what we anticipate, viz., the mutual improvement of all of us through the proper development and practice of ideas that may be presented here, your entire Executive Committee will feel as if its work has been to some purpose, and that it has been of some use to our country; for the art of reading and of properly interpreting the poets and prose writers of the past and present is certainly an art to be highly commended, and it is highly commended in all communities where intelligence is great enough to appreciate the artist. Perhaps there is no better example in this country of proper reading than that given by your honorary President, Mr. James E. Murdoch, who is known throughout the land for his ability as a reader.

"The art is constantly growing; and I, for one, have great hopes that this convention will be instrumental in placing elocution where it belongs, on a footing with other arts and sciences, and that there shall no longer be any doubt about the meaning of the word 'elocution' when talked of in any community."

MR. T. J. McAVOY, of Indiana: "Before we proceed with the election of officers, I move that a vote of thanks be extended to our present Chairman, and to the Executive Committee, for the efficient manner in which they have done their work and their earnestness and zeal in preparing for this convention." Carried unanimously.

MR. T. C. TRUEBLOOD, of Michigan: "I move that a vote of thanks be extended to President Hunt, of the New York Board of Education, and to Bishop Potter, for their services, and the able manner in which they have assisted us." Seconded by Mr. R. I. FULTON, of Missouri, and carried unanimously.

MR. NELSON WHEATCROFT, of New York: "I move that the temporary offices of chairman, corresponding and recording secretaries, treasurer and the various committees be made permanent."

CHAIRMAN MACKAY: "If you will allow me, I will say that it will be necessary for you to elect two vice-presidents, so as to have some one to preside in the absence of the president."

MR. WHEATCROFT: "I then nominate in addition Messrs. Holt and Southwick for the vice-presidencies."

DR. E. P. THWING, of New York: "I offer as an amendment to Mr. Wheatcroft's motion that a committee be appointed by the chair to nominate officers for this convention to be permanent for the remainder of the week."

MR. F. TOWNSEND SOUTHWICK, of New York: "I offer an amendment to the amendment, and move that for two vice-presidents be substituted one vice-president for each state." Amendment lost.

MRS. HARRIET WEBB, of New York: "I think that there should be a vice-president for every state represented here, and move that a committee of three be appointed on nomination by the chair." Amendment carried.

CHAIRMAN MACKAY: "I appoint Messrs. Williams, Wheatcroft and Thwing to act as Nominating Committee."

The three gentlemen named retired for ten minutes and upon their return presented the following nominees:

CONVENTION OFFICERS.

President: **F. F. MACKAY,** of New York.

Recording Secretary: **GEORGE R. PHILLIPS,** of New York.

Corresponding Secretary and Treasurer: **R. E. MAYNE,** of New York.

Vice-Presidents.

California.—**MISS MARGARET WARD.** Nebraska.—**MRS. L. N. CRONKHITE.**

Connecticut.—**REV. FRANCIS T. RUSSELL.** New Jersey.—**MRS. ELLA SKINNER SELL.**

District of Columbia.—**A. MELVILLE** New York.—**MRS. ANNA RANDALL BELL.**

Florida.—**A. M. TAYLOR.**

North Carolina.—**MRS. BEULAH SMITH.**

Illinois.—**MRS. LAURA J. TISDALE.**

Ohio.—**MISS LILY HOLLINGSHEAD.**

Indiana.—**T. J. McAVOY.**

Pennsylvania.—**MRS. J. W. SHOEMAKER.**

Kentucky.—**MISS IVA M. BLAYDES.**

Tennessee.—**A. H. MERRILL.**

Maine.—**W. S. BATTIS.**

Texas.—**MISS MIRIAM NEIKE.**

Maryland.—**MRS. M. L. GADDESS.**

Vermont.—**C. M. RUSSELL.**

Massachusetts.—**MRS. NELLA BROWN POND.**

Virginia.—**L. R. HAMBERLIN.**

Michigan.—**MRS. EDNA CHAFFEE NOBLE.**

W. Virginia.—**MRS. CORA W. ALFORD.**

Minnesota.—**EMMA L. WETHERELL.**

Wisconsin.—**D. B. FRANKENBERGER.**

Mississippi.—**FRANK H. FENNO.**

Wyoming.—**F. B. HAIGHT.**

Missouri.—**ROBERT I. FULTON.**

Canada.—**S. H. CLARK.**

Nova Scotia.—**H. N. SHAW**

MR. McAVOY: "I move that the report be accepted and the committee discharged." Motion carried.

MR. WILLIAMS: "I move that the list as nominated be taken up *seriatim*." Carried.

MR. WILLIAMS: "I nominate for president your honored temporary chairman, Mr. F. F. Mackay, of New York." Unanimously elected.

PRESIDENT MACKAY: "*Ladies and Gentlemen.* It is certainly a very great honor to be nominated as the President of the First Convention of Public Readers and Teachers of Elocution of America. I feel it deeply. I will not make a speech to you, because all of you are public speakers and undoubtedly can speak for yourselves better than I can speak for you; but I shall give my most careful attention to the office, preserve order, listen fairly to all debates, and use my best judgment at all times."

✓ MR. TRUEBLOOD: "I nominate for the office of recording secretary Mr. Geo. R. Phillips, of New York." Unanimously elected.

MR. PHILLIPS: "*Ladies and Gentlemen:* I agree with Mr. Mackay that this is no time for speech-making: I will follow his example. I endorse him thoroughly and only rise to thank you for the courtesy shown and the honor done me, and will continue my duties with the same diligence that I have performed them during the last three months.

MR. TRUEBLOOD: "I nominate for corresponding secretary and treasurer Mr. R. E. Mayne" Unanimously elected.

PRESIDENT MACKAY: "I can say for Mr. Mayne, who is in the adjoining room at work, that he has done you good service, and I have no doubt he will continue in the future as he has done heretofore."

MR. EDGAR S. WERNER, of New York: "I move that an official list of members be prepared for the use of the President, and that no member of this convention be allowed to vote who has not paid his membership fee." Carried.

At this point, Mr. Southwick, noticing that the President was without a gavel, and being unable to find one at hand, presented him with a piece of pine wood 1x2x6 inches to use as such. The President accepted it, saying that he had no doubt that the little piece of wood would become a part of and remain among the archives of the convention. He used it as a gavel throughout the entire week.

A vote was then taken on the vice-presidents *in toto* as nominated by the committee, and they were elected.

The following were elected chairmen of committees, they having served on the same committees in organizing the convention:

Invitation Committee:—Francis T. Russell.

Program Committee:—Hannibal A. Williams, honorary, and F. Townsend Southwick, acting chairman.

Reception Committee:—Mrs. Harriet Webb.

Press Committee:—Louis Leakey.

Music Committee:—Mrs. J. E. Frobisher.

Railroad Committee:—Addison F. Andrews.

Printing Committee:—Edgar S. Werner.

MR. MCAVOY: "I move we adjourn until 8 o'clock this evening." Carried.

MONDAY EVENING.

The convention was called to order at 8 o'clock and the following program was rendered:

Music.—Male Quartet. "Twilight," *Dudley Buck*. MR. H. E. DISTELHURST, first tenor; MR. ADDISON F. ANDREWS, second tenor; MR. JAMES A. METCALF, first bass; MR. CHAS. B. HAWLEY, second bass.

Reading by MISS JEAN STUART BROWN, of New York. "Count Gismond," *Robert Browning*.

Reading by MISS EMMA A. GREELY, Boston, Mass. "Mrs. Dombey," *Chas. Dickens*.

Reading by MR. HANNIBAL A. WILLIAMS. Scenes from Acts I. and II. of "The Tempest," *Shakespeare*.

At 10 o'clock the convention adjourned to meet on Tuesday morning at 9 o'clock.

TUESDAY, JUNE 28th.

The convention was called to order at 9 o'clock and the morning session was opened with a paper by Mr. James E. Murdoch, of Cincinnati, O., read by his granddaughter and pupil, Miss Lily Hollingshead, on

VOCAL CULTURE.

I FEEL very deeply the honor, as well as the responsibility, that rests upon me to-day, as I face this audience of earnest workers, since I am here to represent one who has stood before the world for more than fifty years as the unflinching champion for the possibilities of the voice, and who, at the age of eighty-one years, retains the beauty and strength of a voice that has moved and thrilled thousands of audiences, in its handling of every phase of language, from soul-stirring tragedy to mirth-provoking comedy,—from the stage and from the platform. That you are in sympathy with his work and efforts has been clearly evidenced from the fact that you have made James E. Murdoch, President of the First Convention of Public Readers and Teachers of Elocution, and you will feel no surprise that his later efforts should be, as his earlier ones were, a plea for vocal culture. The paper, which I shall have the pleasure of reading to you to-day, has been prepared from Mr. Murdoch's writings, notes and conversation; though, in consequence of an almost mortal illness by which he was prostrated during the early part of this month, he was unable to do the actual writing of the paper.

This is the day of schools of oratory—schools of expression—schools founded on the methods of Delsarte,—all of which are accomplishing good; but we find few institutions where the cultivation of the voice keeps pace with other studies pursued; and my experience as a teacher has been that there is too much theory and not enough that is practical, in the teaching of the day. As purity, quality, and strength of tone are all dependent upon the proper production of tone, too much time cannot be given in the beginning of our study to the mechanism of the voice. As the strength, flow, and grace of language is dependent solely upon our control of the separate syllables and words composing it, a careful analysis and practice of the elements is absolutely necessary. Knitting these elements together again into words and sentences, with the force and color requisite to give a perfect interpretation of the subject that is in hand, is the next or last step. Few rules are necessary; but time, patience, thought, and diligent practice the student must be willing to give to the exercise of his voice, if he would reach any degree of success.

If elocution is to be considered merely a drawing-room accomplishment, and to be employed in doing pretty little things nicely, and displaying the dramatic ability of the amateur, it may be safe to accept the Kentucky girl's idea. When told by her teacher of elocution, that she particularly required vocal gymnastic exercises to develop a naturally weak, thin voice, she said that her mamma would not allow her to use noisy exercises, as it was not elegant to speak loud. But if the art is to receive its proper recognition as

the great factor in preparing speakers for the platform, the stage, the pulpit, the bar, and for life, and we are to be educated into the belief that the voice makes the first impression upon the stranger, and at once challenges admiration, then it must be treated as other arts are treated, and its grammar followed. In treating of vocal culture, I wish to treat it in connection with the daily use of the voice, as well as in its more unusual use,—in reading and recitation.

While mannerism and affectation are no more necessary or excusable in the teacher of elocution than in any one else, he certainly should be distinguished for a more correct use of the vocal apparatus, even in his conversation. It is not at all uncommon to hear teachers and students of elocution who in recitation use good, full, sonorous tones, upon leaving the platform, fall back into the use of light, thin and characterless ones. This habit has often called from the hearer the remark: "He reads unnaturally," while, in point of fact, the unnatural use of the voice was in the speaking, not in the reading. I use the term natural as meaning after the manner of nature, for nature intended us to use our organs correctly.

If, in the first handling of language, the child was taught something of the action of the vocal apparatus, and that clear articulation requires control of the tone-producing organs as well as those of articulation, we should hear better voices in our school-rooms and homes, for the habit of correct organic action once acquired, the development of voice is but a question of time. As it is, the student of elocution must, at a more or less advanced age, take up the elemental study of language in its true vocal form, and much valuable time is lost in doing work which should have been carried on side by side with other studies.

If it is necessary to cultivate the voice in order to give an intelligent expression or dramatic presentation of the language of an author, why is it not equally necessary to do so that we may express our own thoughts and emotions in a manner fitted to the intensity of feeling by which we are animated? If a man uses his organs correctly, producing clear, ringing or vital tones in his conversation, he certainly ought, and will do so, in reading. I hope and believe the time will come, when the cultivation of the voice will be given its proper position in the curriculum of school and college; until then our work must be to educate teachers.

I have frequently had persons say to me: "If one thoroughly understands an author, and is thoroughly imbued with the spirit of a composition, the proper reading of it will, of course, follow." As well might he say that, having an intense love for music and a theoretical knowledge of it, and though he had never given any time to the mechanical part, to training the fingers to rapidity and delicacy of touch, he yet felt certain that he could play a Beethoven sonata, or a Schubert impromptu. Or, that the mere possession of a fine natural voice was all that was necessary to enable one to satisfactorily interpret, "I Know That My Redeemer Liveth," or even "Comin' through the Rye." We do not speak by nature any more than we sing by nature. I am perfectly willing to admit that no one can read anything that is not perfectly understood, but I claim that something more is also necessary before the reader can give a vocal interpretation that is in

perfect harmony with that of his intellect. That is to say, no one can ever become a truly dramatic reader, unless the instrument with which he has to work be so completely under his control that every shade of thought or emotion can be instantly expressed, and in the most natural manner.

It has been truly said : "There is no royal road to learning." This axiom will apply in its fullest force to the study of language, both in its written and spoken forms. That all its approaches are equally difficult, has been fully realized in efforts—extending over a period of many years—to awaken the public mind to a sense of the importance of establishing a fixed and comprehensive system of instruction in the cultivation of the voice, as a primary step to the study of elocution.

All art, whether we find it in a rude or a highly developed form, is the application of a scientific principle. If applied intelligently, rationally, with a clear understanding of the law of cause and effect, it makes the artist ; if done blindly, as a mere act of imitation, it makes the artisan. The student of elocution, at the outset, should determine to be the artist, not the artisan, for he has to do with the finest of the fine arts. His success depends wholly upon his adherence to the laws of nature—they are few and simple and within the reach of all.

Every sound, from the simply instinctive cry of the child to the extended note of song, is simply breath made audible. Upon the thorough acceptance and application of this principle depends all the beauty, purity and strength of the voice. I should say that to-day the greatest blemish in the average reader or speaker is the lack of sustaining power, and the insufficient supply of breath,—the former being entirely dependent upon the latter. Yet, time and energy are devoted to the exercise of the breathing-apparatus ; but, unfortunately, there is no practical application made, and time thus spent is only wasted, unless day by day the student applies in speaking and, indeed, in every muscular action, the habit of deep breathing. A young lady fresh from an Eastern school of expression, once said : "Oh, I have given a great deal of time to my breathing-exercises ! Why, I used to faint away after my lesson !" She imparted the information in a voice that was remarkable only for its lack of strength, and the breathing-exercises had been of no more practical value to her than the fainting had been.

As long as a vocal calisthenic is used only as a calisthenic, it is absolutely valueless. Vocal exercises should have for their ultimate object the perfecting of every detail in the production of tone, whether the tone be employed in conversation, reading or speaking. The Rev. Francis T. Russell says : "The whole apparatus, from the lips to the lowest muscles employed, must be in vigorous condition—and in perfect training, before the speaker can expect his thought to be fitly uttered." The tones are too often divested of rotundity and ringing quality by the lip service of modern times, which demands an over nice articulation, and a cramped or strained position of the organs. Articulation must be taught in its double sense of distinctness and coalescence. To again quote Prof. Kussell : "After securing the proper management of the breath, distinct articulation is the next excellence to be sought by the public speaker. This has reference, first, to the simple action of the muscles in the articulating process. Like a well-formed

joint, the syllable fits into its place in the word, and so moves without hindrance to the ear. Imperfect or unfinished articulation might be termed disjointed. The syllables do not fit into their sockets. And it should be observed that, inasmuch as this relates purely to the muscular action, it is distinct from enunciation, which has reference to the sound of the syllable or pronunciation, which decides the correct accent, etc., according to established usage. Faulty articulation is the result of an imperfect action of the will-power through inadvertence or inattention; for, in almost every instance, it is a possible thing to articulate, if the speaker wills to do so. Too much care given to this matter becomes apparent as a defect. The school-master's pedantic and labored style is plainly the result of paying too close attention to the mechanical action in speech."

In no part of our work is the beauty, as well as the utility, of Dr. Rush's concretes of speech more clearly illustrated than in our study of articulation. The inability to control the voice has made "suppressed force," so-called, a "fad;" but it lacks the essential element, and becomes only a succession of aspirated tones that convey no idea to the hearer of the deep inward feeling that seems to be convulsing the speaker. Strength we must have in order to give a carrying power and intense expression, but it must be flexible; the strength of the racer, not the draught horse. Every utterance of the vocal apparatus must, of course, be accomplished by means of some degree of force that is understood.

So when we use the word *force*, we use it as synonymous with power, strength and energy—just as we use the word *quantity* to denote time extended. Force must be employed in any form of expressive language, whether of joy, pain, anger or fear, and it is only to be gained by correct diaphragmatic action. Mere loudness, which is waste instead of economy, is too often mistaken for force, and the tones become hard and strident. The student should bear in mind the fact that no degree of force requires a tense or constricted condition of the muscles of the throat, but that the work must be done lower down, by the engine, so to speak, of our vocal apparatus, the diaphragm and abdominal muscles; and only by the intelligent control of this engine can we hope to give forth language with the sustaining power that gives the hearer that pleasurable confidence that the speaker's voice is equal to all demands that may be made upon it. Nothing is more distressing or more tiresome than to listen to one who seems to put his entire strength into individual words and sentences.—whom you feel has no reserve power, and who never reaches a vocal climax. If it is wearying to the hearer, what must it be to the speaker?

Tenderness, affection, and all the quieter emotions, require the employment of subdued force, which gives a vitality and life to the tones, and never allows them to strike the ear as though uttered with careless action. As force consists of form and degree, it is in radical stress that that power lies, which our great exponent of vocal culture, Dr. James Rush, has said, "draws the cutting edge of words across the ear and startles even stupor into attention; this which lessens the fatigue of listening, and outvoices the murmur and unruly stir of an assembly."

Suppressed force, on the other hand, calls into play the most extreme action of the muscular system. The most intensified form in which language

may be uttered is that called suppressed force. In this form of expression the animal forces seem to be gathered up for a great effort of utterance; but, seeming to be held back, as it were, by some conflicting or opposing force in the mind, labor to expend their power. The result is a strong, half aspirated vocality in language uttered, representing the utmost concentration of effort, and inspiring the hearer with a realizing sense of the pent-up lava-flood of feeling or passion struggling and boiling underneath. Sometimes in such utterance the vocality is entirely crushed out, and the result is the strongest form of articulate whisper, which requires the most intense muscular effort of which the voice-making apparatus is capable. When the energy of expression is extreme, the breath sent forth cannot, for some reason, be all converted into vocality. Aspiration, therefore, always marks in a greater or less degree the voice of all strongly energized or intensified utterance.

For this reason, strongly passionate language read in a strong but perfectly pure vocality, becomes merely bombastic, or unmeaning loudness. We see, then, that force does not mean high pitch, hard or tense tones, or, necessarily, extreme strength—but that it exists in numberless degrees. As an example requiring both suppressed and explosive force as well as sustained power, I know of nothing better for daily practice than the address of Henry V., to his troops before Harfleur:

"Once more unto the breach, dear friends, once more,
 Or close the wall up with our English dead!
 In peace, there's nothing so becomes a man
 As modest stillness and humility;
 But when the blast of war blows in our ears,
 Then imitate the action of the tiger;
 Stiffen the sinews, summon up the blood,
 Disguise fair nature with hard favor'd rage;
 Then lend the eye a terrible aspect;
 Let it pry through the portage of the head
 Like the brass cannon; let the brow o'erwhelm it
 As fearfully as doth a galled rock
 O'erhang and jutty his confounded base,
 Swilled with the wild an' wasteful ocean.
 Now set the teeth, and stretch the nostril wide;
 Hold hard the breath, and bend up every spirit
 To his full height. On, on, you noblest English,
 Whose blood is fet from fathers of war proof!
 Fathers, that, like so many Alexanders,
 Have, in these parts, from morn till even fought,
 And sheath'd their swords for lack of argument!
 Dishonor not your mothers; now attest
 That those whom you call'd fathers did beget you.
 Be copy now to men of grosser blood,
 And teach them how to war. And you, good yeomen,
 Whose limbs were made in England, show us here
 The mettle of your pasture: let us swear
 That you are worth your breeding, which I doubt not;
 For there is none of you so mean and base,
 That hath not noble lustre in your eyes.
 I see you stand like greyhounds in the slips,
 Straining upon the start. The game's afoot:
 Follow your spirit; and, upon this charge,
 Cry, 'God for Harry, England, and St. George!' "

The American voice is a fine one, but, unfortunately, the careless and indifferent use to which it has been subjected has done much to injure it, and has failed to obliterate that head-tone, mingled with the remnants of the old Puritanic whine and nasality, which is now looked upon abroad as the national voice.

The great trouble is that we have no fixed standard of voice to which persons are expected to attain as they are in the matter of language. Why should we not be held as responsible for inelegancies of voice, as for inaccuracies in grammar or careless pronunciation?

There is much more melody in our voices than we hear in those of our English cousins. While the English women are celebrated for their low-pitched voices,—they lack the variety and vitality of the American feminine voice. With them there is no medium; they strike either a low pitch, which, continued for too long a time, becomes monotonous, or they use a thin upper register which is utterly inadequate to the demand of dramatic expression. This is especially true of Mrs. Kendal, whose upper tones are harsh and strident beyond those of any American actress of equal talent. Probably the most cultivated and satisfactory voice that we hear upon the American stage to-day is that of Miss Fanny Davenport. In this connection I shall quote from an article upon several celebrated American actresses recently prepared for publication by Mr. Murdoch:

“Can there be in dramatic situations a more difficult task for the actress than that which demands of the voice the power to indicate and yet not express that emotion and passion, which cannot be trusted to natural utterance? Yet Miss Eliza Logan’s well-controlled tones told the story with such truthful feeling and intensified power that all hearts and eyes paid homage to the triumph of nature’s feeling shown through the medium of what may be termed her natural art. From the advent of Mrs. Siddons and the elder Booth there sprang into existence a style of expressive stage speech more nearly allied to natural effects than the methods before in vogue. Mrs. Siddons was the first to adopt the system of notation originated by Thomas Sheridan,—the only actor of whom David Garrick was really jealous. This original work advocated the use of the voice for dramatic and oratorical expression on natural principles which are employed in our every-day speech, in the service of thought, feeling and passion.—a medium in which nature makes her pauses long or short, makes her time quick or slow, and strikes her pitch high or low. In connection with these her adjuncts, our common mother teacher employs her soul exciting qualities of fitting tone-color by which the passions are fiercely roused to action or soothed to peaceful rest; and, finally, throwing over all the charms of melody and the never-ending delights of vocal harmony, she presents a familiar model for the actor and the orator.”

Think of the time, the labor, expended upon the preparation of the subject matter of sermon, lecture, or essay, compared with the slipshod, so to speak, style of delivery in numberless cases,—notwithstanding, as Clarence Stedman quotes Ben Jonson’s grammar as saying, “that the writing (of it) is but an accident.”

Listening a few nights ago to one of the most celebrated public men—who is universally spoken of as a finished actor,—I could not but be im-

pressed with the great difference between his spoken and his written address. As a literary production, it would have stood the severest test—the style was bright and clear, the illustrations striking, and the allusions apt; but in the delivery there was neither grace nor variety, and one realized how much greater the power of the speaker would have been had he only possessed a cultivated and sympathetic voice. The greater part of the large audience were delighted. A pupil—a minister, who was working very hard to improve a naturally weak voice—came to me one morning after having listened to one of Boston's most famous lecturers and beloved citizens, and said: "Why was it that, though Mr. ——broke every rule of oratory, he yet held me under such a spell that I did just whatever he wished me to do,—laughing or crying as he intended his audience should? It does not make me feel any the less the importance of the work I am doing, but it does make me realize how little inducement a public speaker has to cultivate his voice."

The minister was right, though he forgot that all men have not the intellect, the command of language, and the marvelous magnetism of manner, of those two men, which blinds even those who have made a specialty of the voice to defects which an impartial criticism would easily discover. But what shall we do? We have so few public speakers whose delivery is in any way satisfying that the public is not educated to a point where it demands an artistic handling of voice and language.

There is, however, this much to encourage us,—the public does recognize a good thing when it is presented and is ready to express hearty approval; though it is apt rather to look upon it as something indicative of great genius, not often to be looked for, and not as evidence of patient labor and a close study of nature.

Sheridan long ago tasked the people of England with being a nation of bad readers and speakers in spite of the fact that in no other country is there greater need or greater occasion for good reading or speaking. Unfortunately, the same may be said of our own people as a nation to-day, and will, indeed, always be true everywhere until spoken language takes its proper rank as a branch of education. Here in a land where education is so universal, where the power of eloquence is so mighty and so valued; here in our institutions of advanced learning, from the subordinate position in which elocution is placed, insufficient time is allowed either for the intelligent or the artistic study of our spoken language, the common speech of two of the greatest nations of the earth; while in the fountain head from which all language springs, the public schools are without sufficient time or systematic plan for the instruction of our children in the correct employment of the natural vocal elements of their native tongue. The preservation of this gift of nature from the inroads of bad habits, so easily acquired in the midst of the artificiality of conventional life, demands a radical and thorough system of instruction in the primary departments, which would furnish a foundation for instruction in the higher grades, and thence carry the pupil to the crowning point, which moulds an easy unaffected utterance into the form of a perfected elocution. The time has come for American educators to investigate the claims of the art of spoken language in that spirit of progression, which so eminently characterizes the age. As long as

the public men, who are looked to for direction and authority in matters of educational interest, remain indifferent to, or ignore the true principle upon which is based the proper study of audible reading and public address, or fail to acknowledge the practical means by which such principles can be plainly manifested and applied, so long must the vocal profession of our language remain comparatively unknown, and an immense educational power be permitted to lie undeveloped. When all narrow and prejudiced opinions shall have given way to more advanced views on the subject of elocution, it will not be looked upon as a monopoly in the hands of a small number of people, known as "elocutionists," but as a necessary branch of all liberal education. The Americans have been pronounced the readiest speakers of any in the world. Would that it might justly be claimed that they are the best in every requirement of public and private speech!

The conscientious elocutionist who bases his work upon the culture of the voice, has indeed adopted a high and lofty calling, and the members of this convention should be in touch with every method that furthers that end.

Prof. William Russell, one of America's foremost educators, considered a thoroughly cultured voice to be one of the necessary requirements in the equipment of the teacher from a sanitary point of view, and also as a model for his pupils; believing, as we all must, that there is nothing more important in the education of children than that they shall hear good reading and good voices. The child never goes beyond his conceptions, but a very keen critic he becomes sometimes. Mr. Russell's voice, which was subjected to the strain of over fifty years of arduous duties in his chosen profession of the teacher, was to the very last rich, sonorous, and ringing.

Discipline in every case may not win the battle, nor practice make the orator; but without them the means of victory are lessened, and the chances are against success. It may be urged that many use their voices successfully, in a professional way, without the training of which we speak here. This is indeed true, but they accomplish unconsciously, often through the necessities of circumstance, as is often the case with the actor, what he might have been taught intelligently, free from the errors that the teachings of accident must necessarily engrift. But even admitting native ability to have a large part in execution, the natural speaker, as he is called, or the man who speaks from impulse only, however great his effects, when he is aroused by feeling, finds at times that he cannot excite that sympathetic fervor on the part of his auditors that he desires. Here the trained speaker has the advantage, having the arm of art to lean upon when nature fails him. In order, therefore, to be able to stir the blood, to melt the love or pity, or to rouse to anger or indignation, the speaker must have at his command not only "wit and worth and words, but action and utterance, and all the powers of speech 'to stir men's blood.'" A soul, intellect, appreciation—the essential powers of a speaker or a reader—are gifts of nature that cannot be created by any methods; but that they can be cultivated and aroused to life and action, in many cases when they are but dimly recognized by their possessors, I do most certainly believe.

What Addison has said of the human soul may be said of the uncultivated voice, that "It is like the marble of the quarry, which shows but a small

part of its beauty until the skill of the polisher brings out the colors, makes the surface brilliant as the crystal, and discovers every ornamental cloud spot running through."

Finally, and above all, the study of elocution must be a labor of love. Although it is true that in our studies we must invoke the power of the brain to define and direct the methods of forms of practice and discipline in accordance with the principles which underlie the art, still it is love of the art which quickens the imagination and emotional nature of the student, and blends the warmth and fervor of enthusiasm with the colder promptings of intellectual conception. This love of what is beautiful and eloquent in speech is, without doubt, inherent in our race; and in this fact lies the earnest of the result we have foreshadowed for the art of spoken language; for in this, as in all things,—

"It is the heart and not the brain
That to the highest doth attain;
And he that followeth love's behest
Far exceedeth all the rest."

DISCUSSION.

Miss CORA M. WHEELER, of New York :

"When a veteran in the profession, and one who is so honored and beloved as is the author of the delightful paper we have just listened to, is willing to give us the benefit of his experience and observation, it is a difficult and ungracious task to open what is called a 'discussion' on his paper. I prefer to call it a discussion of the subject along the lines where he has led us. The most I desire to do this morning is to follow on a little further and ask a few questions, the discussion of which will help us in practical work.

"I should be glad to know a little more definitely the methods pursued by Mr. Murdoch. I believe that pupils who have talent are the best to work with; but I cannot agree with those teachers who say : 'I take a pupil for a certain number of lessons and if they do not develop talent I do not care to teach them.' It seems to me a great deal better to save a crippled body than to develop a genius. I agree with what has been said, 'that it is a work for the many we need.' It has been too much the property of the few —this art of elocution.

"I hardly know why the public is so afraid of voice-culture that goes by the name of elocution. Divinity schools are afraid of it, I know. Possibly it is because they judge elocution by a certain kind of voice-culture as shown in recitations by incompetent persons. We should read as we talk. Only a few talk well, but it seems to me that the natural key of a person's voice should be followed carefully, and for that reason I would like to open this question: How far is it wise to teach voice-culture by imitation? I have often found that pupils who have naturally an agreeable and sweet voice in speaking, on beginning to recite change their whole key and manner after imitating a teacher. Their voices lose the natural charm. In some divinity

schools there is absolutely no training. The upper class men drill the lower class men, and they are sent out utterly helpless as far as control of the voice is concerned. When they go into the field of labor they become nervous and overworked, and many break down at the time they should be most useful. I have heard ministers say: 'If I had only had your suggestions ten years ago, I would not be where I am to-day.' What can we do to simplify this question and bring it near to people who are afraid of elocution?

"Something has been said about the manner of breathing and the quantity of breath; that there should be plenty of breath. Of course there should be, but is it not a common fault to use too much breath? Is not the pupil apt to over-blow, as we would say of a flute? At first, the control and direction of the voice is the more important point, and power and capacity grow gradually. It does not appear to me that we should attempt both at first, in the use of the voice.

"In our section of the country a great difficulty we have to contend with is the use of the voice in the public schools. Teachers seem to have no idea of directing and using the voice. Pupils are urged to speak louder and louder, until their voices, for both singing and speaking, are almost ruined. I do not know whether this is very general over the country or not. I hope not; but we find it a great drawback. Must we call our art something besides elocution? People seem to be afraid of that. They do not want elocution in the public schools or in the divinity schools. How can we make them see their need?

"It seems to me that in speaking, the body and the expression of the face have a good deal to do with the voice, and one important thing is to keep the pupil in good frame of mind as well as of the body."

MR. WERNER: "I move that a committee of five be appointed by the chair on permanent organization." Carried.

MR. WERNER: "I also move that the chair appoint a committee of three to audit the treasurer's accounts and report to the convention at the proper time." Carried.

DR. THWING. "I move that miscellaneous discussion be limited to three minutes." Carried.

President Mackay then appointed as a committee on permanent organization: Hannibal A. Williams, T. C. Trueblood, E. P. Thwing, Elsie M. Wilbor, Mrs. Edna Chaffee Noble, and H. M. Soper.

As a committee to audit the treasurer's accounts, the President appointed: Robt. I. Fulton, T. J. McAvoy, and Walter V. Holt.

DR. THWING: "I wish to emphasize a point made in Mr. Murdoch's paper. The culture of the imaginative faculty is of prime importance. Said the Dean of the Boston School of Oratory, 'If I find a student naturally deficient in imagination, I do nothing with him.' In our normal and abnormal life this power has a creative, necromantic activity. As a phy-

sician, I find a multitude of diseases to be merely imaginative. Prof. Gerbi cured 401 cases of odontalgia out of 629 by mere expectancy. The French Academy, a century ago, denouncing the trickery of Mesmer, declared the legitimacy of the use of the imagination as a creative ally. Self-possession is indispensable in its exercise. The speaker himself must be serene and self-contained if he would weave the witchery of his thought and fancy about others. Self-abandonment is also necessary if we would take our audience along with us. The orator is neither a stony pillar, looking coldly down upon the people he addresses, nor an excited fanatic, carried away in vehement and lawless passion. He shows his sympathetic interest; but in the very torrent and tempest of eloquence, as Shakespeare says, 'there is a temperance that gives it smoothness.' *Antony*, in stifling his emotion while looking into *Cæsar's* coffin, intensifies popular feeling. The hiding of the father's face heightens the awfulness of the sacrifice of *Iphigenia*, for the beholder summons his imagination to do what vision can do but feebly."

Miss Lily Hollingshead next recited "The Chariot Race," from "Ben-Hur," by Lew Wallace, arranged by James E. Murdoch.

This was followed by the reading of a paper by Mr. Thomas C. Trueblood, on

THE RUSH SYSTEM.

[N opening my remarks upon a subject that seems to me a most important one, I wish to acknowledge my indebtedness to the writings and personal assistance of that venerable man whom my good friend, Prof. Churchill, calls the Grand Old Man of Elocution; to whose efforts more than to those of any other one man is due the respect with which this system is received in the colleges and universities, that prince of readers and teachers, Mr. James E. Murdoch.

I wish also to make grateful acknowledgement of assistance received from the writings of Mr. Wm. Russell, the colleague of Mr. Murdoch, and his son, Francis T. Russell, of whose labors and friendship Mr. Murdoch has often spoken to me in the highest and most feeling terms. I would not forget in this connection my friend and associate, Robert I. Fulton, whose genial spirit and enthusiasm have always been an inspiration to me; and also other writers and teachers, both on this side and abroad, who have contributed to the success of this system.

I wish, furthermore, to ask the Delsartians to consider carefully what I shall say, and see if they can discover any serious conflict between their own views and those of the Rushians, and whether or not, after all, as elocution has come to mean expression by voice and action, it does not require the two—i. e., Rush and Delsarte to make a complete system of elocution.

Dr. James Rush, during the progress of his study abroad, became deeply interested in the subject of the voice; and, finding that the literature on the subject was unscientific, he began a study of the voice from a physiological and musical standpoint. Being an accomplished musician, a man

of science, cultured by travel and extensive study of the fine arts, he very fittingly brought to bear upon his work the ripest training of the day. More than this, he was enough of an investigator to be independent of thought and act,—a man who could express an opinion and stand by it, regardless of what had been said and done by previous writers on the subject. It apparently mattered little whether or not his labors were appreciated by his contemporaries, for he pursued his studies with an almost superhuman zeal.

With an inspiration received from the "Prosodia Rationalis," of Sir Joshua Steele, who tried to establish a system of notation by which the whole act of speech, except that of quality of tone, might be indicated, Rush sought the one special and feasible object of examining the causes of the inflected tone, to analyze the speech-note, observing with the keenest scrutiny the action of the voice in the best models of elocution, and recording such laws as seemed to him relevant.

Remembering the perfect elocution of Mrs. Siddons, he began his study by recalling Shakespearean passages that he had heard her deliver. The various slides of voice used in expressing different sentiments were carefully observed in nature as well, and measured on the musical scale; and as soon as a sufficient number of cases were observed to establish a law, it was at once recorded. This study was continued until a complete system was formulated, to which Dr. Rush justly applied the name, "Philosophy of the Human Voice." He demonstrated to a certainty that the voice acts by concretes (slides) on every syllable that is not sung, and that the discrete or step was not applied alone to song, as the Greeks and some modern writers had supposed, but was a part of speech, and that the two acts conjoined make up the melody of speech. He made it clear that melody was not utterance by means of musical notes in themselves, but by an entirely different use of the scale in the speech-note. The term melody he taught was relative; that the same arrangement need not always be used for the same passage; that there are good melodies and bad melodies, paradoxical as it may seem.

Dr. Rush was the first writer who laid any particular stress on the glottal stroke necessary in the production of most vocal sounds. This clear-cut action of the glottis, which marks the opening of the syllable, he called the radical, i. e., the root or beginning of tone, that from which the tone grows into some form of the speech-note. The graceful and gradual close he designated the vanish. Then he made a careful analysis of the vocal value of the elements of articulation. This, to me, is one of the strongest points in the system. Many persons have fallen into the habit of drawling; others, on the contrary, have taken to a snappy utterance that is quite as disagreeable. It is not sufficient to tell the pupil not to drawl, he must know why he drawls and how to correct it.

Rush showed the intrinsic and expressional time value of letters and syllables, a thing, which, when learned, need only be referred to by the teacher in order that the pupil may correct his own faults of quantity. He showed that certain syllables are capable of indefinite extension, while others cannot be prolonged profitably to any considerable length. Every

one has felt the superiority of the style of some authors over that of others; he may not have divined that one of the principal reasons is their selection of quantities. Rush helped us to an appreciation of the fact that those writers are best the intrinsic value of whose quantities is best suited to the sentiment expressed. In the expression of adoration, for example, when there is a choice between words, the best writer would select the longer quantities, while, in impatience and detestation, shorter quantities are preferable. We have but to note the long quantities in Byron's "Apostrophe to the Ocean," and the short quantities in Milton's "L'Allegro," to be convinced of the practical workings of this truth.

The dissertation on the subject of the quality or timbre of the tone is not the least interesting feature of the system; but, as it is the best known, I will leave it with this simple mention, dwelling more at length upon the distinctive features of the work.

I would call special attention to the complete analysis he has given us of the application of force of voice to the various parts of the syllable—a plan which more recent writers have never improved upon. Next, to his analysis of the intervals of speech; this, it seems to me, is one of the most important of his discoveries, and one that has been accepted by the majority of teachers. His close observation of the utterance of the best speakers led him to the conclusion that certain sentiments require the application of the force of the voice to the first part of the accented syllable; other sentiments, such as solemnity and adoration, the swell of the voice; others, again, require the greatest force on the last part of the syllable, and so on through the list that is too well known to be recalled in this presence.

I may remark in this connection that almost all the principal terms used by the leading writers since Rush, and up to the time of the appearance of books on Delsarte, have been chosen from the nomenclature of the Rush Philosophy. Nearly all of these writers have added some new terms, or have seen fit to make some slight changes in the terminology; but their work has been based on this system, and I am sure this convention will join me in deploreding the fact that due credit has not at all times been given to this source of their knowledge. How significant and delightful it is that Mr. Murdoch, the greatest of them all, of whom Dr. Rush said, on presenting him with a copy of the "Philosophy of the Human Voice": "You are the best living representative of what I believe to be the true idea of expression, and of the principles set forth in this volume,"—this same Mr. Murdoch, in his excellent work, "Analytic Elocution," detracts not an iota from the reputation of his teacher, but devotes the entire volume to the exposition of the principles set forth by Dr. Rush.

The objections that have been raised to this system from time to time are chiefly two: First, that there are too many technicalities; and, secondly, that his method of noting the inflections of voice is liable to produce mechanical effects in speaking. Mr. Murdoch says in regard to the former objection that, "in the record and treatment of every art or science, there is a necessity for adopting a language of unchangeable meaning, by which its principles may be definitely explained and communicated, and thus placed beyond the possibility of any perversion through misapprehension or individual caprice."

Rush himself says: "The fulness of nomenclature in an art is directly proportioned to the degree of its improvement, and the accuracy of its terms insures the precision of its systematic rules. The few and indeterminate designations of the modes of the voice in reading, compared with the number and accuracy of the terms in music, imply the different manner in which each has been cultivated."

Rush's idea in giving us this complete system of vocal terminology was to furnish a standard of criticism, so that the teacher may be able to direct by principle and not alone by personal judgment of what is right and what is wrong. Why should we not have as complete a system of nomenclature for elocution as we have for music and other fine arts, and the sciences? Will not a student have more respect for a system that has names for everything and one by means of which he may become independent of all teachers, than he will for a system that makes him always dependent upon the judgment of the one who directs him? The former is founded upon the general law of culture, on sound pedagogical principles; it is education pure and simple, a drawing out, as the word indicates, the *educo* as opposed to the "*instuffo*" method. Therefore, the exponents of this system claim that Rush was in the right when he sought and found names for the various acts of voice, so that one may teach by principle, give reasons for his criticisms, avoiding as much as possible that empiricism that is reflected in cold imitation.

If the study of technicalities is a dangerous thing, why study the terminology and formulæ of logic? There are persons who can reason who never saw a logic, but that is no argument against the study of that important science. A certain character in one of Molière's plays expressed great surprise when told that he had been talking prose all his life without knowing it. Most persons would be equally surprised to know that they have been using the principles of elocution, whether rightly or wrongly, all their lives; but that is no reason why the person who desires to understand elocution should not know the names and relations of the principles he uses. Is there any reason why one should not study Delsarte because there is an extensive nomenclature? If the study of technicalities is a dangerous thing, then Patti and Nilsson and Gerster should not have studied music. If the study of technicalities is a dangerous thing, then Powers and Rogers should not have studied sculpture. If the study of technicalities is a dangerous thing, then Phillips and Beecher should not have studied the Rush System.

Wendell Phillips, in a letter to Mr. Murdoch, thus speaks of his work at Harvard College, with Dr. Barber, one of the earliest and most enthusiastic followers of Rush:

"*My Dear Sir:* You ask me to tell you something of my acquaintance with Dr. Barber, the elocutionist. I had the good fortune to be his pupil, at Harvard College, in a class which fully appreciated the value of his lessons and system. I think I may say we were his favorite class. W. H. Simmons, afterward teacher of elocution at Harvard College, enthusiastically devoted to training his rare powers; Motley, who, had not literature drawn from public speech, would have been one of the most eloquent and finished of American speakers, were of our class, and, with a dozen others, were deeply interested in Dr. Barber's system.

"It is little to say that we all thought it the best ever offered to any student. Based on Rush, the Doctor's system was at once philosophically sound and eminently practical. I am sure he taught me all I was ever taught, except by a schoolmaster whom I lost at ten years old. Whatever I have acquired in the art of improving and managing my voice, I owe to Dr. Barber's system, suggestions and lessons. No volume or treatise on the voice, except those of Rush and Barber, has ever been of any practical value to me.

"The Doctor's reliance on principle, and comparative disuse of technical rules, seem to me a great advantage over all the other systems with which I am acquainted. His teachings tended to make good readers and speakers and not readers and speakers modelled on Barber. It brought out each pupil's peculiar character of utterance and expression, without attempting or tending to cast him in a mold. After leaving Barber, a pupil had no mannerisms to rid himself of before he got full possession of his own powers. Of how few teachers can this be said! It is useless to waste words on any man ignorant of the vast power of agreeable and eloquent speech in a republic. You can in no way contribute more to its cultivation than by doing justice to Rush and Barber, and calling attention to their system. For the sake of the public, as well as your own, I wish you the largest success in your effort.

"Very cordially yours,

"WENDELL PHILLIPS."

"Boston, Mass., March 23, 1878."

This is high authority. Other testimony might be added if time would permit.

In regard to the second of the objections raised, that Rush's plan of notation is calculated to make one mechanical, I would say that the exercises notated are not intended to furnish the *only* plan of reading a passage. Each melody is one of a number of ways, any one of which would be acceptable. I know of no better way to illustrate this point than to liken the notes of a melody to the flowers of a bouquet. One florist would arrange them in one way, another in another, but the flowers are the same. So with the best of speakers: The notes used are the same in intrinsic pitch value, but the arrangement is different.

The greatest advantage in the study of melody is that it imparts to the mind a distinct picture of the action of the voice in the production of inflection. Upon the position of a note in pitch depends, in great measure, its value in emphasis. I have sometimes said that emphasis by some element of pitch is the most fruitful source of power to the speaker. A syllable may be made emphatic by being set higher or lower in pitch than the general current. The very fact that a change has been made calls the attention of the listener to the thought. "The well disciplined student of Rush," says Murdoch, "would not only be able to note all expressive utterances upon paper or the blackboard, but would also be able to preserve them as matters for study and reflection." This manner of noting melody of speech has been harshly condemned by some who have not taken the trouble to understand it. For myself, I know of no better discipline of the voice and the conception of the reader or speaker than drills in melody. It is a discipline of ear, throat, mind, and hand. It is certainly gratifying to note the improvement students make in a few short exercises in writing melody in the class room.

You ask me how I conduct such an exercise. I require pupils to come to class with about two pages of musical staves. For the sake of uniformity of papers let these things be remembered:

(1) The first note, whether high or low, should be placed on the middle line;

(2) Judge the position of each note following by the one immediately preceding it;

(3) Determine whether the concrete of the tone is rising, falling, or waving;

(4) See that every syllable of a word is represented by a note.

Let the teacher, then, begin counting in the simplest melody, i. e., the monotone, stopping at intervals and recalling the utterance to see how their work corresponds. Then let the counting be in the more difficult phrases of melody, until, finally, short sentences may be used; and the student finds that what seemed a most difficult thing at first becomes comparatively easy, especially so to the student who has had musical training. Thus the student begins to find out how his speech looks in print. It is a revelation to him. His ear and throat now come to an understanding. He takes up a weapon of emphasis over which he had little command and begins at once to apply it to his reading. He observes the melody of the best speakers and studies to improve his own.

As a further means of development I would require students to put to melody and bring to recitation certain passages from selections they have been studying. Some are asked to place their melodies on the blackboard. This gives opportunity for comparison. There will be, of necessity, a great variety of reports, some good ones, equally good but not alike, some bad ones, equally bad but not alike. A very gratifying improvement will be shown in each new exercise presented until, after a few days' work, no melody will be presented that is really bad. Such exercises, if judiciously practiced, will have a positive and almost immediate effect upon reading and speaking. The student learns his stops, and his intonation becomes easier to himself and pleasanter to others.

The melody of cadence, as treated by Dr. Rush, is one of the most positive and useful contributions to the science of elocution. A recent writer on the subject says: "Cadence is difficult to acquire and more difficult to explain." I happen to know a good reason for that statement. The gentleman has no ear for musical sounds. He cannot sing a note. I have been amused on hearing him attempt to sing the scale. He knows when a cadence is satisfactory, but is unable to give any reason for it.

Rush is very clear on this point, though I must say that I think he has not gone far enough. He defines cadence as that melody at the close of a sentence which "is always made with three successively downward radicals from the line of the current melody or by downward concrete movements of like extent." He proceeds, then, to analyze the forms of cadence, making three divisions: Triads, duads, and feeble cadence, the last of which, to carry out the analogy of terminology, Mr. Fulton and myself have named the monad; we have also seen fit to add two others, which, from analogy, we have named the tetrad and the pentad cadences, containing respectively four and five syllables.

When the ultimate syllable of a sentence is very strong, the monad is the only cadence that should be used. When the ultimate is moderately strong, the second duad is used. When the penult is strongest, the first duad is the only appropriate cadence. When the last three syllables are about equally strong, the rising triad is used. When the antepenult is strongest, the falling triad is the cadence. When the preantepenult is strongest, the tetrad is used. When the propreantepenult is strongest, then the pentad is used. An admirable exercise is to assign a selection and ask pupils to determine the cadences from the above laws. Rush says that "the person who studies cadence will not find himself at the end of a sentence with a syllable that seems out of joint with its intonation."

I trust it will not be out of place, in this connection, to add a word in regard to the melody of the minister as compared with that of other public speakers, as Rush's teaching on the faults of utterance are very marked. This important question presents itself: Should the melody of the minister be different from that of other public speakers?

This is a question that ought to be carefully considered by the young preacher. What he has to say ought to be said in the most interesting and, if may be, the most vivid manner. His tones should be such as will convey the thought without calling the attention of the listener to the method employed. One seldom has his attention called to the melody of the conversationalist. It is direct, natural. Why cannot this same sincerity, earnestness, and discriminative emphasis be carried into the pulpit? What opinion must a preacher have of his theme that makes him seek some ethereal, monotonous drawl to convey thoughts that should burn into the human heart?

Preachers too often lack directness. They overshoot, and soar away from their audiences. But how are they to acquire this directness? Acquire it by study of melody, and then practically acquire it as the lawyer does by opening communication directly with those addressed. Pulpit oratory ought to be dignified, energized, one-sided conversation. The melody employed for a jury of twelve may just as well be used for a congregation of twelve hundred. The difference is in the energy. Now, why should energy induce monotony? There is no good reason for it. The theological student would do well to acquire that style of utterance which so-well served Wendell Phillips and other lawyers and statesmen—a style based on conversation which needs only to be energized to be heard in the remotest parts of the largest auditoriums. This is the method of Moody and was that used by Spurgeon. Spurgeon once said, "I hate oratory [meaning the flourish of tone and language of some]. I come down as low as I can." That is right. He sought the language level, and melody level of his audience. One of the flourishes of tone is the song element that some speakers introduce, sometimes called the "Puritanical whine." This is totally vicious and should be eliminated.

There are laws governing melody which all good speakers obey and all poor ones violate. Every sentiment has its appropriate interval, that is, a certain drift and relatively uniform length of inflection. Pathos, for example, is also expressed in minor speech intervals, either a semitone or a minor third. Apply semitones and minor thirds to argumentative dis-

course or plain statement, and the effect is laughable. And yet the writer has heard, in his own class-room, plain statements, answers to questions, given in pathetic intervals. Perhaps the student felt pathetic, but I do not believe it; there wasnt the slightest occasion for it. The mind and the voice did not act in harmony. The latter had been growing out of tune for years. The mind formed a plain statement of fact, but the voice gave it out as pathos. The minister has calm reasoning, plain statement of truth, solemnity, pathos, joy, righteous indignation to express. I have heard all of these styles of thought expressed in the same intervals, the same monotonous melody. The instrument of voice is out of harmony with the thought. It must be attuned. It must be made flexible if it would respond to the feelings.

The most fruitful source of trouble to the minister in melody is his management of the intervals of the second—the appropriate interval for solemnity and adoration. His themes, for the most part, are reverential. The quantities are necessarily long, the intervals short. In attempting to make a long quantity in a short interval, he is likely to begin or end with a note of song. This produces the song-speech note, the basis of the "ministerial tone." The minister should be drilled until he can execute these difficult intervals without the drawl or the note of song. He should have enough respect for himself and consideration for his audience to do this. There is no more need of a "ministerial tone" than there is of a "lawyer's tone." I believe it would be a good plan for men to practice law three or four years before going into the pulpit. Then they would learn the difficult art of talking straight to the people, and I believe they would accomplish more in the end.

Good speaking is not the result of divine grace. The minister may pray with much fervor and earnestness for "tongues of fire from heaven," but God does not mend cracked voices in that way. He will honor the correct use of the principles of elocution, and punish physically to the extent of the abuse of them. But some of them cry out against the study of elocution, for, they say, it will make them unnatural. Such persons should never have begun an education, for then they began to change their nature. Beecher said that "such people should never have departed from babyhood, for that was the only nature they had to begin with." Nobody ever accused Beecher of being unnatural, and yet he had a teacher of elocution four years, and attributed his skill in the management of his voice to the sensible methods of that teacher. There are some teachers of Latin, Greek, and mathematics that would better be doing something else, but that is no argument against the study of those important branches of liberal culture. It is true there are few Murdochs, and Plumptres, and Churchills, and Delsartes, but the minister would better cross the continent or the ocean to find them, than to go before waiting audiences crude in voice, melody, and manner.

Francis T. Russell says: "The gifts of the spirit never supersede the necessity of culture." If the minister has a good voice, let him cultivate and improve it; if he has a bad one, let him make a good one out of it, for there is nothing that yields so readily and surely to training. He should

have the same desire to make the most of his powers of delivery as he has to cultivate the mental faculties; then will the voice, the trained instrument, respond to the touches of feeling, and there will be no such thing as "ministerial melody," as distinguished from that of any other good public speaker, and I believe that the principles set forth by Rush, if properly understood, will be sufficient to correct these faults of utterance.

DISCUSSION.

MR. S. H. CLARK, of Canada: "I appreciate the paper just read most highly, but I would like to make one remark. I hardly agree with Mr. Trueblood in all respects. The imagination is uppermost in elocution. I believe more benefit has resulted from the training of the imagination than from the study of the Rush System or any other system with its scales of tone. It is true I have experienced difficulty in getting many pupils to distinguish sounds. I took lessons in singing myself, and lay great stress on music; but I see in it no guidance for variety of voice, and do not consider it a *sine qua non*. I derive for myself and for my pupils more benefit from the stimulation of the imagination."

MR. TRUEBLOOD: "What Mr. Clark says is quite true, but I beg of him to remember that the study of this musical scale does not in any way imply lack of or impair the imagination. You might as well expect a musician to be a good musician without imagination, as to expect a man to study these signs of expression [referring to Rush's vocal scale] without imagination. If you will study the works of Rush, you will find them full of suggestiveness and imagination."

MRS. WEBB: "My experience in teaching has been such that I most decidedly object to mechanical training. I do not agree with the lady who said it was better to save a crippled body than to educate a genius. Unless a person has natural ability for the profession, you can never make a reader of him, if you have all the powers of the teachers of the universe combined. There is not a season that I do not turn away from ten to twenty persons who come to me to take lessons."

MISS WHEELER: "As I made the remark Mrs. Webb refers to, allow me to say that I did not refer to teaching professionals. I do not think that ours is a work for the professional alone, but that we want to work for a higher standard of voice-culture among the children in our schools as well."

The discussion of Mr. Trueblood's paper was followed by a recitation by Mr. T. J. McAvoy, of Indiana, "Mark Twain and the Interviewer," by S. L. Clemens.

This was followed by a reading by Miss Mary Helena Zachos, who gave four selections from Austin Dobson: "The Ballad of Prose and Rhyme," "Tu Quoque," "An Autumn Idyl," "The Secrets of the Heart."

The convention then adjourned until 2 p.m. the same day.

TUESDAY AFTERNOON.

The convention was called to order at 2 o'clock and opened with the reading of a paper by Mr. F. Townsend Southwick, of New York, on

PSYCHOLOGY AND EXPRESSION.

[T is not my intention, nor would I presume to present new truths in art to-day, but to show you how science, here and there, reinforces experience and common-sense.

You are all familiar with the old fable of the two knights who fought fiercely on the question whether a certain shield was of gold or silver, and at length discovered that both were right and both wrong, since one side of the shield was of one metal and the opposite side of the other. In our profession we have two hostile camps of extremists, each equally sure he is right and his opponent altogether blind. One is the so-called "mechanical" school, with which the name of Diderot is associated; the other has been aptly called the "impulsive" school.

The mechanical school claims that dramatic expression is possible without corresponding emotion; the other denies this claim, and asserts that without true feeling no expression is true to nature. The mechanical school deals with externals. It analyzes the vocal and pantomimic expression of each emotion, the timbre, pitch, inflection, etc., of the voice, the attitude of the body, facial expression, and gesture; carefully notes each, either empirically as with the old masters, or in accordance with certain principles of expression, as with later teachers, and says to the student: "Reproduce these externals, these symptoms, of emotion and you represent the emotion itself."

The impulsive school vehemently opposes all study of external manifestations, which it stigmatizes as artificial, mechanical, arbitrary, and so on. It permits exercises for overcoming physical and vocal defects but rather reluctantly, lest the individuality of the student be smoothed and ironed out of him. It says, "Be natural and all will be well." It refers everything to the inner being, the psychic principle, the soul. It demands of the reader or the actor that he shall actually think the thought, feel the emotion, be the character he represents. Briefly, we may say that one school refers everything to the body, the other to the soul. You are all familiar with the stock arguments pro and con. I will not take up your time with them. It is enough to say that they are too strong on either side to be ignored or pooh-poohed by the other, as is too often done.

Most of us hold in the middle course between these extremes, but with leanings toward one side or the other. I believe it can be shown that there is common ground on which all may stand; and with this object I invite your attention to another side of the shield, or, to be more consistent, to the cement which binds the gold of the psychic life to the silver of its physical manifestation, namely, the nervous system and its office in expression. We may call ours, for convenience, the psychological view of expression.

I believe that in what is somewhat awkwardly called physiological psychology can be found the key to many a baffling problem and the reconciliation of many views that have hitherto seemed antagonistic. It opens a new field for speculation and investigation of the bearings of nervous conditions on emotional manifestation. It teaches us that power in emotional expression depends upon the supply of nervous energy and the power of reproducing sensations at will rather than upon intellectual culture, spirituality, or even muscular development of the "aesthetic gymnastic" order. The neglect of this principle, which should be fundamental to our teaching, explains why so much painstaking, conscientious building up of voice and body (the outward, tangible body of muscle), of intellectual striving and spiritual aspiration, fail, while untaught, inartistic, often painfully crude and vulgar delivery, carries an audience by storm, merely by virtue of the intense, real feeling there is in it.

Physiological psychology teaches us that we must train our nerves as carefully as the gymnast trains his biceps or the logician his intellect. Moreover, a philosophy of expression that shall stand squarely on its feet must be built upon a sure foundation of psychological and physiological knowledge and not upon vague cosmical or aesthetic theories that, however they may fascinate and whatever valuable truths they contain, are out of harmony with the thought of the age. Let me refresh your memories with the barest outline of the trend of modern psychology.

The mind's organ is the brain. From the brain, through the spinal cord principally, extend fibres of similar substance to the brain-mass to every spot in the body. These fibres, dividing and subdividing as they go, we know as nerves. There are two systems of nerves: The Afferent, receiving impressions from without and conveying them to the brain, causing sensation, consciousness; the Efferent, sending the orders or will of the brain to the rest of the body. The brain can also generate thoughts, impulses and sensations without corresponding direct external stimulus. Every particle of nerve-substance encloses a certain amount of nerve-force that is set free when the nerve is excited. The particles of matter known as the nerve-cells have been compared to a row of bricks set on end. Just as if we push over the first of the row the rest tumble down, so a shock, communicated to the outermost cell of a nerve, causes a displacement of that cell and in addition the escape of a certain amount of energy which is communicated to the nearest adjacent particle of nerve-matter, and so on through the various channels of communication, each reinforcing the original impulse until the brain itself is reached and disturbed. This disturbance of the brain we know as Sensation or Consciousness. But by the time the afferent impulse, reinforced in this way all along its path, reaches the brain it has, in all probability, set in motion more force than is absolutely needed for consciousness. All this superfluous energy present in the brain seeks an outlet through the efferent system. The afferent impulse is transferred into an efferent, effecting impulse—the man feels he must *do* something.

If this efferent impulse is comparatively weak we move deliberately, feeling that we control and can stop the action at pleasure. If, on the contrary, the efferent impulse is so great that we cannot control it, we say that we

move spontaneously. The first sort of impulse produces Voluntary Motion, the second, Emotion. Sometimes there is so great efferent excitement of the lower centres, the spinal cord, for instance, that the superfluous force generated in these overflows into the neighboring efferent nerves and we have spasmodic or reflex actions. The action resulting from such an overflow takes place before the mind cognizes the cause. A familiar example of this is the sudden start we give on hearing a very loud sound. Again, we have all the degrees of automatism, from the action of the stomach in digestion to the acquired ones of winding a watch while undressing, or the coordinations involved in walking, all of which at one time were conscious actions. A real science of expression will take cognizance of these and many other manifestations, will determine, for instance, how far the doing of a thing automatically differs from the same thing done consciously, what the relative activities of the various parts are in reflex action, and how and why the same action done deliberately will appear to the eye to have different characteristics. In a word, it will order the vast accumulation of expressive materials in accordance with known facts of science rather than with fanciful theories.

It is too early yet to hope for any but the most imperfect results from our knowledge, but it should be valuable as a supplement to the artist's other resources. Certainly the teacher can make effective use of it in directing the pupil's attention toward both the proper seat and the character of desired sensation. You remember that every emotion, as Delsarte taught, has its appropriate agents of manifestation. We should also remember, with still greater care, that every emotion has its peculiar seat of sensation and inward excitement. For example, though we know that the brain is the seat of the soul and the affections as well as of the intellect, yet we also must bear in mind that emotions are felt not in the brain but in the body; that is, that an excitement of the brain is often known to consciousness only as an excitement of a more or less removed part, as, the swelling heart, the tearful eye, the clinched fist, and so forth. This has led many psychologists to take the view that what we mean by emotion is not, primarily, a mental state, but a physical condition, which the mind cognizes only after, or, at least, simultaneously with its occurrence. For example, in the language of a prominent investigator, we do not cry because we feel sorry; we feel sorry because we cry. You know our every-day phrase, "I forgot myself," meaning that an impulse was so strong that consciousness was obliterated by it.

Many teachers partly recognize this truth when they talk of the texture of the muscles being affected by emotion. They should go further than this, however, and realize that emotion is not merely a condition of the external muscular tissue, but a modification of the viscera, the internal organs. Heart, liver, stomach, and glands all participate in it. Indeed, the automatic activities are apparently those most strongly modified. One proof of this view is the fact that abnormal conditions of many organs produce emotional phenomena exactly like those called up by outward events. A torpid liver will generate, as we all know, blues of the deepest dye. If this is true, it follows that the basis of emotional manifestation must attitude, as you and I were taught, but sensation, and that the ar

learn to command portions of the nervous system that in the majority of people are quite beyond the power of will. To render one's self susceptible to every wave of inward feeling, every external influence, should be the aim of the artist.

You remember that we likened our nervous particles to a row of bricks set on end. Now, a row of bricks may be easily toppled over, or may offer resistance to the push of the hand. The degree of resistance will depend on the stability of the bricks. So with the nerve cells. Emotional expression requires sudden and great transitions from grave to gay, from lively to severe. We need, for emotional purposes, not stability but instability. The reader must be excitable. The artist's temperament, as we all know, is not always that most conducive to the comfort of his friends. This view of the necessity of excitability may help to reconcile us to the tortures of nervous dread that so often are preliminary to an appearance before a critical audience—like this. These palpitations before a performance help to give the required instability to the nerve-cells, while, at the same time, nerve-force is being generated in excess of the normal amount. The flow of energy at last penetrates to every remotest fibre of the body. There are no clogged channels, no sluggish or irresponsive muscles or membranes. Every particle of the body becomes sensitive to emotional conditions; and when the crucial moment comes, the artist finds a tremendous response from undreamt-of energies, and comes out of the ordeal surprised that he did better than usual—in spite of his nervousness, as he says,—he should say, because of his nervousness.

But there is an economical side also to be considered. We must discard the old notion that a man can accomplish anything he wills to do. Literally that is true, because the will stops short as soon as nerve-force is exhausted; but the ordinary idea is that man can go on indefinitely if he isn't lazy, which is true, too, because laziness is one of the symptoms of exhausted energy. As a matter of fact, man is limited by his supply of nerve-force. Except in rare cases of extraordinary vital power, man's supply of nerve-power is inadequate to the highest development of more than one or two of his faculties. The great need of the artist is reserve energy for emotional climaxes. He cannot afford to fritter away his nerves in muscle-making or in too profound study of matters outside his province. So you see that far as we have gone with the impulsive school, we should as heartily accept the results of mechanical training. For every action that can be made effectively without emotional disturbance saves so much energy for the few supreme moments, when the artist must call to his aid every resource of his being, or fail of attaining his ideal.

It would be a subject of curious inquiry how far the austerer virtues interfere with artistic development in the individual. As a rule, we may logically expect many unamiable as well as amiable traits among those who live in the highly-charged atmosphere of Parnassus. The ideal man is the perfectly balanced one, but it is doubtful if he would reach the highest plane of artistic achievement. I am sure that, at any rate, the artist's temperament is not always a blessing to its possessor. However, the divine law of compensation gives us higher pleasures for higher pains; and, though we may often envy the comfortable serenity of the solid, every-day man, there

manifold forces and susceptibilities that spring from wholesome, healthy, physical forces in the handling of a supreme spiritual power. It is the filtration of the higher sensibilities which gives adherence and authority to the recognition of truth in aesthetic feelings, which, of themselves simply, have little binding force. In one view of the subject, our moral nature may be said to be our entire nature, since a moral quality and a moral relation are imparted to all thoughts and actions by the presence of this supreme superior power." To conclude from this authority : "As beauty involves the union of inner power with perfect form, there must be, for its due perception, a deep discriminating insight into both."

The strength and power of beauty and the beauty and power of strength is what we grow partially conscious of when mind is studied in its divine and not human conception. And so, keeping abreast of these stirring and prophetic times in which we live, we should labor to perform our allotted tasks so earnestly that we may at least feel that we have been faithful workers in this art of arts. Our productions should remain photographed upon the minds and hearts of the people, when more material substances have ceased to exist.

It is our office to move and play upon heart-strings for the highest purposes only. Consequently, we must have our own hearts attuned to the keynote of what is essentially good, beautiful and true, living in and being part of that perfection which is the monopoly of none, but the birthright of all.

Thus this wonderful, this sacred art of expression becomes the living, breathing utterances of our higher, better selves, aiding us to follow in the footsteps of the "Word which was made flesh," and of whom we all know it has been chronicled, "Never man spake like this man."

MR. MCAVOY : "It seems to me that it would be impossible to teach elocution except in harmony with psychology. I know some people, however, who claim to have taught successfully in this way : They read a passage to the pupil and then require the pupil to read it as they have read it ; but there can be no true thought process except in relation to the psychic process. Anyone who has the intelligence to teach in this way will find it extremely helpful. It must be a daily, hourly, and continual study on the part of the teacher who is going to teach elocution."

MR. WILLIAMS: "At this point I wish to say that I think it advisable to have a committee appointed to consider the propriety of publishing the proceedings of this convention in pamphlet form, and I move that the President appoint a committee to ascertain the cost of such a publication and report to this convention. Say the cost of 500 and 1000 reports. Carried.

President Mackay appointed Messrs. George R. Phillips, S. H. Clark, Louis Leakey, E. P. Thwing, and Virgil A. Pinkley to act on this committee.

MRS. CHARLOTTE WINTERBURN, of New York: "I move that we return to the discussion of Mr. Southwick's paper." Carried.

MR. CLARK : "I wish to say just one word along the line of Mr. Southwick's paper. A few years ago I came across Herbert Spencer's 'Physio-

logy of Laughter.' I came across it accidentally and read it with a great deal of pleasure. I remember that he explains laughter very similarly to Mr. Southwick's discourse. We see something, and at once the nerve-centres are stimulated and produce a nervous fluid which takes its way along the nerve-channels to the brain. This fluid is necessary to assist the brain in its action. Suppose a man is witnessing the departing of *Ravenswood* and *Lucia di Lammermoor* upon the stage. During this trying scene Spencer claims that large quantities of nervous fluid are traversing the nerve-channels toward the brain. Suddenly there enters a bleating kid and our tears are turned to laughter. Why? Because we take this lamb as incongruous (a descending incongruity he calls it), and the thought is too small to use up all the nervous fluid which has been ordered, so to speak, and it finds its way back, not to the nerve-centres but to the muscles, and naturally affects those muscles most used in every-day life—the muscles of the mouth. Let someone be walking along the street and fall, especially if the day be rainy and the streets slippery and he happens to have on light clothing; let him fall suddenly. We see him and laugh. But let us find that he has been hurt by the fall, and laughter changes to sympathy, and the two emotions express themselves differently.

"If there be a slight overflow of the nervous fluid, we smile. If there be a great overflow of the nervous fluid, the respiratory muscles are moved and we have a hearty laugh."

MR. McAVOY : "I did not hear Mr. Southwick's paper, but will say a few words. A great many people believe there must be nerve-energy to express emotion. You have heard of young ladies and gentlemen telling one another that they will love each other forever. Should you not say they were fools? They might as well offer each other all the wealth of our national banks. It is utterly impossible to keep up such an emotion as that unless you become insane; and if you do keep it up long you will be insane. It is not necessary in reading emotion to feel an internal emotion. All that is necessary is a visible expression of the emotion, which can be attained by practice. I have seen actresses play bright, laughing parts, and immediately after appear in a scene of grief and despair which called for tears. It would be impossible for two such different emotions to follow each other so closely in reality in the actress."

MR. F. E. CHASE, of Massachusetts : "Did the gentleman never see a little boy strike his brother in anger and immediately turn and throw his arms around his brother's neck and cry?"

Mrs. Jessie Eldridge Southwick then recited "Nydia, the Blind Girl of Pompeii," by Bulwer-Lytton.

The evening session was omitted to allow members of the convention to attend the reception given by WERNER'S VOICE MAGAZINE.

WEDNESDAY, JUNE 29th.

The convention was called to order at 9 o'clock by President Mackay. The first paper was by Mr. Nelson Wheatcroft, of New York, entitled,

ELOCUTION AND STAGE ART.

I WISH first, ladies and gentlemen, to express the sense of injury I feel at the hands of the Program Committee, first, in asking an actor to do anything original, and, secondly, for calling on me for a matinee at 9 o'clock in the morning. I do not think any self-respecting actor would undertake the task. I had hoped, with a lightness of heart, that the lateness of the hour at which most of us retired last night (thanks to the generosity, liberality and hospitality of Mr. Werner) would play havoc with the attendance, and I would read before only a few of my friends, with a chance of being let down easily. My hopes were in vain.

I have been told that I am an elocutionist. I may be in practice; I know I am not in theory. Before I commence I want it understood that I am here to learn as well as to come with my own little lantern of experience.

Have you ever heard actors say, "elocution is no good?" I have, and a great many times. Now, one of the questions I wish to hear you discuss is: What is the reason of this? Is it the fault of the actor or the fault of the elocution? I suppose there are many actors who would be better for a little elocution, and there are many elocutionists who would be better for a little acting.

Were I to confine my remarks to the subject allotted me and follow my first impulse, I should say so little that I am afraid you would condemn me for treating the matter lightly or even jestingly. The subject is, I believe, the "Application of the Elements of Elocution to Stage Art," or something like that. Now, I would simply say, "Do not apply it;" but I suppose I must temper the boldness of such counsel by giving my reasons. My intention is not to put forward any statements of opinion or theories merely for the sake of asserting them, but in the hope of exciting discussion upon a subject that must appeal to all teachers of the dramatic art as one of vital interest and importance. As dramatic poetry is, in my opinion, the highest form of all poetry, from the fact that it talks and moves and thinks and lives in its own self-made environment of plot and story, so the dramatic art is the highest of all arts in which vocal language and its accompanying modes of human expression form the basis for producing effects.

"All art is nature better understood," and of no other art can this be said so truly as the dramatic. Now, as we want better to understand nature, is it policy to distort its infancy by softening off all the outlines, which outlines, in time, will, of their own natural growth, become its own rugged strength? Shall we shade off all the movements and regulate all the tones until the delightful and infinite variety of nature is lost in a uniformity? Are we doing nature justice or gaining our most desirable results when we destroy, or, rather, I should say, check the growth of originality? That is what I am

afraid elocution does for stage art. I am not making these statements without knowledge of the subject, and that knowledge is acquired from an experience with students who, having studied elocution and Delsarte, think themselves prepared to study stage art. They should have studied neither until they had gained a sufficient knowledge of stage art pure and simple to direct their adoption or rejection of those useful servants but bad masters—elocution and Delsarte. "Art is nature better understood." Then let us begin with nature and bring out its own qualities, and do not teach an infant dancing before nature has given it strength to walk.

Acting cannot be taught like arithmetic and writing; in fact, acting cannot be taught at all; it can only be encouraged. When I say that acting cannot be taught, I mean that there is a quality of nature necessary for a stage artist to possess, a gift we will call it, if you like, which is absolutely indispensable, and that quality is the power to create an illusion by impersonation. I do not mean mere mimicry—there is very little illusion in mimicry. I mean that power to lend thought to the illusion of impersonation, as well as to lend voice, gesture, and facial expression. The mentality of the actor must not exceed in quality or be below in quality the mentality of the character being impersonated—that is, of course, during the impersonation; and I contend that while this quality of elastic mentality is being discovered and encouraged, nature should be the only dictator as to means and modes of expression. *Educate* but do not *train* nature. Education gives the confidence of knowledge and admits of the exercise of judgment and impulse; whereas training sets up a theory and a limitation of natural power. Education, in its liberal sense, not only informs the student, but gives him the opportunity of rejecting that which it is better for him to avoid; but training must be followed with blind faith in the trainer, who frequently prescribes a course which, by its set methods, will oppose and destroy natural development, or dwarf with mechanics a natural power which needed only encouragement.

When the power of acting is found to exist, and has been encouraged until it can walk and run about free from the leading strings of its encourager, then is the time to apply the decorative art of elocution. Stage art will then be found too strong to suffer any ill-effects from contact with the artificial, and will absorb only a little of the gold and leave the dross. But to make elocution prominent in the elementary teaching of dramatic art is to fresco the walls before the house is built. Elocution is a beautiful, grand and valuable study for the reader, the reciter; for the platform, the pulpit and the parlor; but it is a fascinating pitfall for the student of stage art; a luxury that should only be indulged in when experience has given confidence enough to resist its dangers while gathering its flowers.

DISCUSSION.

MR. ALFRED AYRES, of New York :

"In common with other anti-elocutionists, Mr. Wheatcroft, it seems, is of opinion that elocution is a fascinating pitfall for the student of stage art. If this be true, then I have been sadly in error for many a year. I have believed, and still believe, that elocution is nineteen-twentieths of the

whole business ; that he that would be an actor should begin with elocution, continue with elocution, and end with elocution.

"The anti-elocutionists tell us that the action is the chief thing; that the student of stage art should learn to act first and then learn to read; that he should cultivate the brawn first and the brain afterward. This method speedily makes young people think they are actors, which is about the worst turn that could be done them. Dramatic artists are not made in this way; this way makes dramatic fakers. To set a pupil to rehearsing and acting before he has learned to speak properly is like setting a student of the violin to playing tunes before teaching him to draw the bow, i. e., to playing tunes before he has learned to make tones. The one is quite as senseless and ill-advised as the other.

"The actor's task is always a simple one, though often difficult. It is to make clear and impressive certain thoughts—no more, no less; and all he does, he does to compass this one end. To make the thoughts entrusted to him clear and impressive he relies mainly on the use of two things, natural language (signs, dumb show) and artificial language (oral speech), but chiefly on artificial language, skill in the use of which he acquires by studying the art of delivery, by studying elocution,—a thing that is best studied and best taught in the retirement of the closet, a thing that can be studied and taught successfully only in the retirement of the closet. Where else would a man of sense think of studying the reading, the elocution, of parts that amount to anything! Any gump can learn stage deportment and the "business" of a part, but there is only now and then a person that can, try as he may, learn to read really well. Let an actor have a good voice and read really well, and though he be as ungraceful as Irving, he will be accepted. In Irving's case we have not even a good voice.

"The difficult part of the actor's art—the intellectual part, the part that must be closely studied,—is the art of reading, of speaking the language so as to produce the effect intended. To do this, one must have not only the necessary physical and mental requisites, but also have great industry. It is not in the schools of the anti-elocutionists that those habits are acquired that are imperatively necessary if one would play the great parts even creditably. It requires many times as much study and practice to enable one properly to speak the words of an important part as it does to do everything else one has to do in the playing of it. There is no branch of the actor's art in which proper directing is more necessary than in the art of getting the whole meaning and effect out of the words, which is the beginning and end of the art called, from time immemorial, elocution.

• " Elocution is a highly intellectual art, vastly more intellectual than most persons that pretend to teach elocution suppose it to be ; for nineteen out of twenty of those that pretend to teach it know little or nothing about it. The average so-called elocutionist doesn't know enough of the art to know how little he knows. And as for the rank and file of the dramatic profession, they know no more about it than does the average elocutionist, who often would read better if he had never heard that there is such a thing as elocution. If the anti-elocutionists would inveigh against the elocution

of the average elocutionist and not against the art of elocution, the art of well speaking, I should think better of their discernment.

"The action is the chief thing in stage art, say the anti-elocutionists. This is not true; yet it is true that the best, the only sure way to make the action appropriate and spontaneous, is to proceed as the true elocutionist proceeds and to cause the action to grow out of the text. This is to begin at the bottom and to work up, while the anti-elocutionists' method is to begin at the top and to work down; it is to begin at the centre and to work toward the circumference, while the anti-elocutionists' method is to begin at the circumference and to work toward the centre; it is to begin with the house, leaving the frescoing of the walls to be done later. If the anti-elocutionist were going to make a cart-wheel, he would begin with the fellies.

"If the delivery be really good—especially in the playing of the great parts—intelligent, appropriate, and consequently effective, action is almost sure to accompany it. True, the action must, in some measure, be moulded in accordance with certain rules of art; but these rules are quickly learned, for they are simple and by no means numerous. If the mind goes right, the body is sure not to go far wrong.

"Create the emotion by mastering the thought and the sentiment of the author, and nature requires but little aid from art to furnish the expression. The emotion present, and the aspect of the face, the tune of the voice, and the movement of the hands and arms will seldom fail to be appropriate.

"Now, how would the actor go to work to awaken the emotion? Whence would he seek inspiration? Why, in the language of the author. He would set to work to make the language of the author produce as great an effect as possible on himself. In doing so he would not only seek the whole import of the language, but he would seek to discover what pauses, what emphases, what inflections were required in order, in the utterance, to make clear the whole import, which import is all he would have to inspire him with the emotion he would express. The proper tone and modulation must be present, but they must not be studied *per se*; to study them *per se* is dangerous. The proper tone and modulation is sure to be present, if the effort to make the thought clear and effective is successful. The mind must never be allowed to wander from the thought. The actor, then, finds the only sure and safe guide to appropriate action in that kind of study that is strictly within the province of—elocution! It is the utterance that always has, does, and always will distinguish the lesser from the greater player. In the actor's art there is nothing else that, by a very long way, is of equal importance.

"The course recommended by the anti-elocutionists for the student of stage art to pursue, often does fairly well for those that are content to spend their lives playing the smaller parts; but, so far as we know, the great players, those that have places in the history of the drama, began their studies with the art of delivery. It ever has been their skill herein that, more than all else, has distinguished them from the rank and file of the vocation. Delivery is not all that is necessary, but it not only is of more importance than all the rest, but it is far more difficult to learn than is all the rest. It was not her action but her elocution that made Charlotte Cushman the greatest

Queen Katherine that, probably, has ever lived; and it was not Edwin Forrest's action but his elocution that made him the greatest *King Lear* that, probably, has ever lived.

"The average student of stage art should not spend his time in preparing for any special performance until he has become skilled in the art of delivery—in elocution. He that begins with the practical, with rehearsals and playing, pursues the course that rarely if ever leads to anything that satisfies even moderate ambition.

"Elocution, in fact, is the source, the fountain-head, the very soul of the whole business, and this has been the opinion of the greatest actors and of the greatest critics that have ever lived."

MR. McAVOY: "I move that the time of the regular discussers be limited to ten minutes." Carried.

MR. TRUEBLOOD: "All of us, ever since we began the study of elocution, have heard persons out of the profession, and many in it, jeering at the profession and almost everybody in the profession except themselves. But in spite of the railing of many we have this splendid convention. In spite of the railing of those both in and out of the profession, elocution has grown to its present proportions, and I undertake to say that elocution was never in better odor than it is to-day. If it were not, how is it that all the colleges are employing teachers of elocution?—colleges that never employed them before to-day. Now, one thing, it seems to me, that causes this war against elocution is this: The teachers of elocution in preparing persons for the stage teach them principal parts, and when they are engaged in a play they will not be satisfied with anything but the principal character. After they have their ideas of melody and emphasis, they should be content to take a minor character until they are able to express themselves with body as well as with voice."

MR. PINKLEY: "I have been trying for some years to find out what the distinction is between elocution and acting. Elocution is speaking by voice and gesture. Acting is speaking by voice and gesture. A point of difference is, when the elocutionist reads he addresses his audience; the actor ignores his audience. An elocutionist has got to be an actor and more than an actor. He has to impersonate all the parts. An elocutionist needs action. An actor needs elocution."

Mrs. Emma Dunning Banks next recited "Molly," by Kellogg.

The Rev. Dr. Thwing was asked to take the chair while Mr. F. F. MacKay, the President, read a paper on

PASSION AND EMOTIONS.

THAT self-preservation is the first law of nature is a proposition, the truth of which is generally admitted by all peoples. The infliction of a penalty for the breaking of a law may be taken as the final proof of the sincere belief of a people in the truth of that law; and all Christian nations are so fully convinced of the truth of the law of self-preservation, that self-destruction fixes upon the suicide the taint of insanity as the penalty of its infringement; and however slight the mental aberration, however brief the period of its wandering in the moment of destruction, the suicide is in the opinion of the world insane or unsound as to this law. Therefore it may be assumed, without further argument, that mankind generally believes in the law of self-preservation.

If we ask for whom this self-preservation, the answer is for self; and love of self is an inhering principle in nature common to all animal life. It is just as much a necessary part of our mentality as is the head a necessary part of our physical form. Therefore, since self-preservation is the first law of nature and self-love the cause of self-preservation, it follows that self-love is the primal motor of the ego in man.

It is common to speak disparagingly of self-love; but such disparagement must result from ignorance or wilful opposition to the truth. It cannot be otherwise; for self-love begets our highest aspirations here, forcing us into a constant struggle for the approbation of our fellow-men, and making us fear to lose the good opinion of the world. Self-love is the source of our best actions, the basis of our laws, the foundation of our highest and broadest wisdom, and for this reason Christ said: "Do unto others as ye would that others should do unto you; for in that you have the law and the prophets,"—the rule of life and the wisdom of the world.

Here, then, we find self-love not only admitted as a principle for the protection and preservation of life, but it is taken as the standard of right between man and man. Self-love is a powerful factor in social life, and a governing force in individual existence. While its force may elevate mentality to its highest flights, it can also depress to the lowest depths.

Self-love expresses itself by emotions. The words "passion" and "emotion" are sometimes spoken of as if they were entirely synonymous; and again they are used as if to convey an idea of the same things in kind, but differing in degree; and some speakers, after using the words "passion" and "emotion," strive to make their meaning more clear by defining these words as "heart" and "soul," words that are also frequently used as interchangeable terms. At this point the obscurity becomes so great that there seems to be no definite meaning to any of the words.

Actors often use the words "emotion" and "emotional" as if they were the very antithesis of the word "legitimate." For example, they describe the dramatic artiste who enacts the character of *Lady Macbeth* as a legitimate actress; while the artiste who enacts the character of *Camille* is called an emotional actress. It requires but little thought to know that the two characters are both emotional and legitimate. In the field of amusement

everything is legitimate that entertains and does not demoralize. *Lady Macbeth* and *Camille* are both dramatic, and therefore both are emotional; for the word "emotion" means outward movement, and the word dramatic means "action."

Beyond this earth I do not know what man may become, nor what his associations are to be, but in this mundane sphere, judging from his actions in association with his fellow-men, and under the effect of his surroundings, I am persuaded that man is a compound being, made up of animal life and mental force. Whatever life may be in its entity, motion is the primary recognizable element of life. Animal existence is a result of physical force in action. Action begets continual change, and each change makes its impression on the being, and the adhesion and cohesion of the results from these impressions develop a force which we call mentality.

Primitive animal life is merely motion without direction. Continual motion begets continual change, and with each change there comes an impression, creating a sensation within the being; and these sensations, received through impressions from environments, develop observation and comparison, from which result those deductions which we call judgment—the power of deciding—which is the basis of all mentality. Judgment selects from man's environments everything that may better his physical and mental condition. The continuous betterment of man's existence is happiness. The right to seek and to have this happiness is an inhering and inalienable attribute in the very being of all men.

This constant and continuous seeking for happiness is always for self; and here begins the latent force, self-love, which, being acted upon through impressions from exterior circumstances, past or present, moves out in actions which we name "emotions." Self-love may, therefore, be denominated not only a passion, but *the* passion—that latent force in man's nature which, suffering impression from exterior environments, becomes the fountain-head and source of every action in man's life from his cradle to his grave. Thus self-love becomes the first motor to every human action; for without self-love there is no life, and without life there is no action.

By ancient precedent and long usage self-love is made synonymous with selfishness; but usage is not always right, and the true value of a precedent lies simply in its use as a standard of comparison. The use of a precedent as a positive guide would soon check the progress of the world. Selfishness is ignorant self-love; and when the two words are critically considered, we shall find just as great a difference between them as there is between knowledge and ignorance. Selfishness is the fullest development of the animal in man. Self-love is the outcome of cultivated reason. It is the first principle of all our laws. It is the force which, when put into action, makes all the equities of life. The golden rule, the world-wide acknowledged principle of right, is founded on self-love.

As the head is the great depot of nerve-matter, so is self-love the great centre of psychological force, from which, under impressions from exterior circumstances, sensations move out through the machinery of the body, expressing mental action. When the mind is in equilibrium, it compares impressions, and its deductions we call thought; the process, thinking.

The process of thinking may be carried on in silence, and without making any exterior sign by which the action of the mind may be recognized, so long as the sensation from the impression does not disturb the mental balance; but when the sensation either depresses or elevates self-love, then this force moves out in such form of voice, gesture and pose, as will convey to the observer a very clear physical picture of the mental condition of the subject of the impression.

An emotion is made up of three parts—impression, interior sensation, and exterior signs. When thoughts are tipped from their balance either by elevation or depression, the thinker is called emotional. Since, then, impressions from exterior circumstances make sensations which move, it follows that emotion must make expression; and as expression is the outcome of the mental and physical conditions at any given moment of impression, it follows that if we can note the signs of these conditions, we may find the factors of expression, and if we can find the factors of expression, we may be able to describe and study emotions. This acquired knowledge properly arranged, would constitute the science underlying the arts of elocution and acting.

On general principles it may be asserted that the sensations produced by the impressions from exterior circumstances beget either mental elevation or mental depression. Mental elevation begets muscular tension, and mental depression begets muscular relaxation; and upon these conditions of mind and body will depend the form and action of utterance, voice, force, stress, time and inflections. Though all of these factors must appear in the expression of every emotion, yet they do not hold the same relative positions in any two emotions. It is because of the transposition of these factors of expression that we recognize the difference in emotional sensations.

The sensation of which the emotion is the exterior sign is either elevating, and therefore tensing, in its muscular action, or it is depressing, and consequently relaxing, to the muscular system. Again, such emotion is a sign of good or evil intention, and therefore emotions may be classed as benevolent or malevolent. For example, *love* is a benevolent emotion. Nothing in life is more earnest, nor broader, than the good wishes of lovers. On the other hand, *hate* is a malevolent emotion, injurious to self and wishing destruction to everything else. Hate demoralizes judgment and reduces man to the level of the brute creation. Anger is a malevolent and impulsive emotion. Hate results from unappeased anger.

A partial list of the benevolent emotions and phases of such emotions may be presented under the names joy, grief, love, gladness, sorrow, friendship, mirth, etc.

Malevolent emotions may be found under the names anger, hatred, terror, horror, indignation, jealousy, etc.

Tensive and elevating emotions: Joy, gladness, mirth, anger, hatred, terror, jealousy, fear, etc.

Relaxing and depressing emotions: Horror, grief, shame, dread, sorrow, humiliation, awe, etc.

Restive emotions: Love, friendship, sympathy, mercy, pity, happiness, cheerfulness, gratitude, etc.

It is not here assumed that this is a complete list of the words in our language that name the emotions and phases of emotion; but the list is presented to show how emotions may be classed in studying the science of elocution, which is undoubtedly the most important factor in the art of acting.

Of all the emotions that quicken the heart and warp the judgment of men and women, none is more potent than the emotion called love. Love has been the theme of story and song since men could communicate their thoughts and sensations. It has been a prime mover in every social change, and is the projector and supporter of our social life.

What is love? I speak now of that mental effect which is to man as is the perfume of the rose to the tree that bears it—its highest development. Whatever may be the final scheme in the individuation of man and woman, we are forced to regard their individual mentalities as only parts of a creation whose entity must come from the union of these parts. Self-love is equally strong in man and woman, and is constantly striving in each to perpetuate the ego. This restless longing proves the imperfection of the individual. Something is wanting—repose. The outcome of self-love seeking rest through the confiding mental associations of man and woman, is the emotion we call love. Love begets the entity of man's mentality, and the greatest happiness that the ego can know results when two self-loves so perfectly conjoin that love controls the two as one.

Love is always aggressive,—leveling in its nature and unlimited in its force. It may be trained and led by social laws; but when society seeks to check its course, it mocks at precedent and rule, it laughs at bolts and bars, and bids defiance even to death itself; and yet this so powerful emotion is always soft, tender and persuasive in expression. How truthfully and how beautifully has Shakespeare, the great linguist of the passions and emotions, described the vocal expression of this emotion when he says:

“How silver sweet sound lovers' tongues by night,
Like softest music to attending ears.”

In those two lines, what a lesson in elocution! And yet in the entire catalogue of emotions there is, perchance, not one that is in general so falsely represented as the emotion love. In many instances, the actor, possessing a full, orotund quality of voice, and seeking approbation for personal qualities, rather than for artistic merit, belies the emotion by the use of declamatory force, making it bravado instead of an expression of supplication and persuasion.

So strong are the habits of tradition and precedent, that the monotones and rhythmical effects commonly heard in stage-reading come to us from the earliest times of plays in England, when the monks used to chant the mysteries and miracles. The same effect may be traced from the general school reader through pulpit oratory to the same source. But the monotony in quality of voice, force, time and inflection, by reason of the constant recurrence of these factors in expression at certain given

intervals of time, is not always the sign of ignorance in the art of expression; it is sometimes the result of an insuppressible desire in the ego, that delights in the musical effect of swelling, rhythmical tones. This defect is commonly described as a result of being in love with one's own voice. But there is still another cause for this habit of impinging sound on sound. This form of utterance becomes an assistant to memory; for the abrupt pause, the entire cessation of sound and change of inflections, make a chasm over which the mind will not always successfully leap to the next word. Clever artists fill up these voids of memory with action, others bridge over the space with tones and inflections. Novices generally fill up these spaces between points of memory with the repetition of words already spoken—anything for sound; but let the reader remember it is not sound sense to lose sense in sound.

Among those who have not given thought to the subject, laughter seems merely a current of sound, originating in impulse and terminating in the vapor of a breath; but if the object of language be to express one's thoughts and sensations, then I think we may call laughter a part of the natural language of expression.

Of all the forms of expressing human sensations, laughter may be considered as one of the most impulsive, the most uncontrollable, and the most exhausting. Laughter is so entirely impulsive that it not only presents itself at times when our reason tells us to suppress it, but when, on the other hand, reason would call in its aid, either for the purpose of concealing our true mental state, or for the purpose of arousing cheerfulness in others, it positively refuses to obey the deliberating power. And yet, like every emotion of the human mind, laughter is susceptible to analysis, that is, resolution into its several factors and, per consequence, to study; and, through study, of entire subjection to and direction by the will-power.

The first impression from this subject as a study is that the variety of laughs must be innumerable, and the forms so fleeting as to be inapprehensible. But when we reflect that every laugh, whether pleasant or disagreeable, must be made up of the radical or vanish of one or more of the tonic elements of the language, we shall have a basis for study which may lead to the conclusion that even a laugh, with its quick movements and volatile sounds, is not beyond the reach of observation and comparison. Let us consider the laugh analytically and then synthetically. If we can discover what a laugh is made of, we ought, with practice, to be able to put it together.

Every laugh must have utterance to be presented; it must have vocality or sound, of some kind, to be heard; force, time, inflections, and a base in the stress of tremor whose dramatic language is weakness,—that is, the inability of the muscular power to resist, without vibration, the power of the mental impression that causes the laugh.

There are sixteen tonic elementary sounds in our language, and the laugh is always made on one or more of these sounds. Some of the sounds are compound, but the impulse of a laugh deals only with single sounds; and, therefore, when it comes to a compound it takes either the first or the last

part of it. Here we have a chart showing the tonic elements of our language:

1. <i>a</i> ,	as in	<i>ale</i>	=	<i>ā</i> —compound.
2. <i>a</i> ,	as in	<i>art</i>	=	<i>ā</i>
3. <i>a</i> ,	as in	<i>all</i>	=	<i>ā</i>
4. <i>a</i> ,	as in	<i>an</i>	=	<i>ā</i>
1. <i>e</i> ,	as in	<i>eve</i>	=	<i>ē</i>
2. <i>e</i> ,	as in	<i>end</i>	=	<i>ē</i>
1. <i>i</i> ,	as in	<i>ice</i>	=	<i>i</i> —compound.
2. <i>i</i> ,	as in	<i>in</i>	=	<i>i</i>
1. <i>o</i> ,	as in	<i>old</i>	=	<i>ō</i>
2. <i>o</i> ,	as in	<i>lose</i>	=	<i>ōō</i>
3. <i>o</i> ,	as in	<i>on</i>	=	<i>ō</i>
1. <i>u</i> ,	as in	<i>tube</i>	=	<i>ū</i>
2. <i>u</i> ,	as in	<i>full</i>	=	<i>ū</i>
3. <i>u</i> ,	as in	<i>up</i>	=	<i>ū</i>
1. <i>ou</i> ,	as in	<i>out</i>	=	<i>ou</i> —compound.
1. <i>oi</i> ,	as in	<i>oil</i>	=	<i>oi</i> —compound.

(Synthesis of laugh.)

If we enunciate the tonic element *a*, as it is commonly heard in the word *art*, with an expulsive utterance, an orotund quality of voice and a moderate force, we shall have for our base a tone that generally presents a hearty laugh, while it indicates cultivation or mental discipline. This base may be represented by the form *ah*— prolonged to the extent of a full breath. Change the mode of utterance to the explosive, which is a true utterance of laughter, and prefix the aspirate *h*, and the alphabetical characters which represent the above sound are reversed and become *ha*—. Add to this form the stress of tremor and we shall obtain a form of sound that may be illustrated thus, *Ha, ha, ha, ha, ha, ha*, and may be carried on as long as the reservoir of breath will sustain it. But the laugh has other factors besides mode of utterance, quality of voice, and stress of tremor. The laugh has force, time, in rate of movement and pause, and also inflections. Though the laugh may assume any of the degrees of force from the whispering force, heard in what is usually defined as a "chuckle," up to the impassioned force of an outburst of joy, or the eccentric laugh denominated hysterical, it will be sufficient for our illustration to continue the analysis with the aid of moderate force. We will, therefore, for the purpose of more clearly presenting the factors time and inflection, take three of the simple tonic elements *a* (2), *a* (4), *e* (2), on which, by reason of the above synthesis, we may have passed through utterance, quality of voice, force, and stress of tremor, which would present our example thus:

(2) *Ha ha ha ha*, (4) *Ha ha ha ha*, (2) *He he he he*.

We have now three simple tonic elements; with the same utterance, the same quality of voice, the same stress, the same force, the same time, and the same inflections. This sameness will necessarily indicate mental deliberation, or, at least, mental control; but as the laugh is the language of impulse

we must destroy the studied effect presented by the sameness of time upon these three successive sounds. We may do this by lengthening the first sound, thus, (2) *ha ha ha ha ha ha*, shortening the second sound thus, (4) *ha, ha*, and lengthening the third sound still more than the first, thus (2) *He he he he he he he he*. Our example at this point of the synthesis might be presented thus:

(2) *Ha ha ha ha ha ha*, (4) *Ha ha ha*, (2) *He he he he he he he*.

Now, although we have broken the time, there being no inflections of the voice, the laugh is monotonous, and, therefore, not an imitation of the natural laugh, as it must be, or be worse than useless. There is nothing that is more destructive to the best efforts of the dramatic novice than the awkwardness of his wooden laugh, *hay, hay, hay, hay*; for it is a most thorough exposure of his inability to properly control and direct the mechanism of expression in dramatic art. This monotony may be broken by applying the rising inflection to the first sound as, thus, (2) *Ha ha ha ha ha ha*, by sustaining the voice on the second sound as, thus, (4) *Ha ha*—and then applying the falling inflection to the third sound as, thus, *He he he he he he he he*. The example would then stand thus:

(2) *Ha ha ha ha ha ha*—(4) *Ha ha*—(2) *He he he he he he he he*—.

But now, while the time in the movement is broken up, there remains a sameness in the length of the two pauses that separate these three elementary sounds. The mechanism of time in these two pauses must be destroyed by taking one of the pauses out, and letting the three sounds succeed each other as they would under the impulsiveness of those sensations that beget laughter; so that the perfect synthesis of a laugh on these three simple elementary sounds would be presented thus:

(2) *Ha ha ha ha ha ha* (4) *ha ha*—(2) *He he he he he he he*—.

Thus it is shown that the laugh may be observed, studied, and put together at will. The study in itself becomes very interesting from the fact that each one of the elementary sounds under the impulse of laughter seems to mark some characteristic quality in the nature of the individual.

If we take the position of the mouth in the performance of the first sound *a*, we shall find it so nearly closed that the laugh resulting may be called a, "close-mouthed laugh." When involuntary, it indicates awkwardness, meanness, or lack of muscular control; when voluntary, it expresses mockery or contempt. We hear it sometimes in the novice, or young actor, when the author has inserted several signs of laughter "Ha! ha! ha! ha!" the aspirant for public honor says, "Hay! hay! hay! hay!" The second sound *æ* makes a good hearty laugh, and generally indicates a cultivated mind; while the third sound *ɛ* is a broad and open-mouthed sound that generally indicates an impolitic mental condition, or a disregard of Mrs. Grundy's opinion. The fourth sound of *ɛ* is very flat, and the laugh made by the use of this sound indicates a very eccentric disposition even to crankiness. Long *ɛ*, makes the little laugh that is sometimes called the school-girl's laugh, *Te, he, he, he, he, he*. The short *ɛ* is heard in the laugh of railing, or the sarcastic laugh that we hear from the critics in a party

when one of a group thinks he has said a good thing; as "Heh, heh, heh; yes, quite clever." The long *i* is compound, and its parts are heard in the laugh made of *a* and *e*. The short *i* is heard in old age when the abdominal, intercostal and pectoral muscles have lost their power; the voice is the result of a very limited action of the muscles of the throat, and the resonance of this voice is almost entirely in the head, thus, *Hi hi hi hi hi hi*. The sound of *o* is heard in the strong laugh of people who live outdoors, and feel a pleasure in taking in large draughts of pure air. The second sound of *o* represented by that soft sound in the word "lose" makes a kind of diplomatic or non committal laugh; while the third sound of *o*, commonly called short *o*, having its principal resonance in the back part of the mouth, seems to express the feeling of the man who likes good living with an occasional drink as, *oh, oh, oh*. The first sound of *u* seems to be the laugh of the female diplomat, the lady who, when a disagreeable or an unexpected visitor comes, receives them with a "Hew, hew, hew, so pleased to see you." The second sound of *u* makes that kind of laugh that we hear among the undecided, characterless sort of people, *hu, hu, hu*. The third sound of *u*, that is short *u*, makes a good hearty laugh, and seems nearly related to the second sound of *a*, as in *ah*, for they run very naturally into each other in the hearty, candid laugh as *hu, hu, hu, ha, ha, ha, hu, hu*. *Ou* and *oi*, so different in their appearance to the eye, are nevertheless so transposable that either one of them may end a laugh of any kind, though there are no unstudied laughs beginning with either of these sounds.

A very good exercise in vocal gymnastics may be made by running all of these sounds into one continuous laugh, thus (the figures in parenthesis indicate the sounds as they stand in the chart):

(1) *Ha ha ha, (2) ha ha ha ha ha, (3) ha ha ha ha ha ha, (4) ha ha ha ha ha, (1) he he he he he he, (2) he he he he he he, (2) hi hi hi hi hi, (1) ho ho ho ho ho ho, (2) ho, ho ho ho ho ho, (3) ho ko ho ho ho, (1) hu hu hu hu hu hu, (2) hu hu hu hu hu, (3) hu hu hu hu hu, (1) hou hou hou hou hou, (1) hoi.*

DISCUSSION.

MR. R. E. MAYNE, of New York:

"I did not hear Mr. Mackay's paper, having been attending to my duties as temporary treasurer in the adjoining room, but I know so well how Mr. Mackay stands on the subject of passions and emotions that I can venture one or two remarks. It is very natural that you should have a great interest in this paper, because to an elocutionist emotion must be the prime study, and when that paper is presented by one as scholarly as Mr. Mackay is, it becomes vastly more attractive. I will not attempt to discuss the scope of that paper, but will devote myself to one point of it. That point shall be humor.

"There is a very close relation between laughter and humor. Humor can be strictly called an emotion, and laughter is a visible manifestation of humor. I have noticed that often our elocutionists in America are too much given to humorous selections, and at times occasion a great deal of disap-

pointment. Such readers are heard to reproach the public for what they consider a strong desire for this class of recitation. Is it right that such a judgment should be formed? Humor must have its place on every program. In all time humor has been predominant; but I find that something deeper is also wanted and appreciated in civilized communities. You should, however, study your audience in selecting a program. You should make your selections according to the degree of intelligence of those before whom you expect to appear. I think you can make a general adaptation under two heads: the lower and the higher order of intelligence. Let us take two typical American humorists, one standing for a high order of intelligence, and the other for a lower order of intelligence. If you look at James Whitcomb Riley, he will take a subject such as a big, overgrown boy to provoke laughter. The characters presented by Riley do not appear to rise very high in the intellectual. On the other hand, there is Mark Twain, whose characters are more intellectual.

"Is it possible to become humorous by any course of training? I should say yes. A person will become more humorous with the development of the mind. I should like to hear this matter discussed further."

MRS. WEBB: "I am very much interested in the subject of laughter, and I have never had such a profound respect for Mr. Mackay as I have since I heard him laugh. My mode of training is identical with that of Mr. Mackay, and I only want to add one laugh to those brought out by him. That is the combination of *oo*, which makes the laughter of the miser gloating over his gold."

Mr. E. L. Barbour, of New Brunswick, N. J., next read "Christmas Carol," by Dickens.

MR. TRUEBLOOD: "There are two vacancies on the Committee on Permanent Organization."

MR. LEAKEY: "I move that the committee be empowered to enlarge its self." Carried.

The convention then adjourned until 2 o'clock p.m.

WEDNESDAY AFTERNOON.

The convention was called to order at 2 o'clock, President Mackay in the chair. Mr. Robert I. Fulton, of Kansas City, Mo., read a paper on

A NEW CONCEPTION OF ACTION.

THE subject of my address to-day should not have been announced as a "New Conception of Action," for that which I am about to give you is one conception of the application of gesture worked out of many old conceptions. The prominent, pervading spirit of this convention is the effort on the part of all to harmonize and fraternize the members of the profession, and what I have to say is along that line. I make no war on the different ideas and systems which have guided us in our teaching of action; but let us see if we cannot gather up all these conceptions, reduce them to a common basis, and find some common ground on which we all may stand.

Let us look backward for a few moments. Over a century ago a German writer, M. Engel, wrote a book on action, which he profusely illustrated with cuts representing the attitudes and gestures of German actors. As a record of the celebrated German actors in their most striking attitudes, the book was interesting to German theatrical students; but it gave no basis upon which genius could build or individuality develop. It was simply a record of what others had done. In 1807 Mr. Henry Siddons translated this book into English, and, with his own modifications of statement and arrangement of facts, published it. He was obliged to change all the illustrative cuts to suit the English actor and the English costume. He realized that a German picture would not represent an English actor.

In 1806 "Chironomia," by the Rev. Gilbert Austin, A. M., of London, appeared. This was a treatise on rhetorical delivery, with many precepts for the "regulation of the voice, the countenance, and gesture." With the exception of a few pages, this volume of 600 pages was devoted to action, and it forms the plan upon which almost all of the books on action since then have been made. It approached nearer to the oratoric idea, and went more deeply into the subject than any previous work on action; but if we at this day and age should follow the action notated and illustrated by the cuts representing "The Miser and Plutus," our performance would be little less than ridiculous. As a drill-book in technique this volume is valuable; but we must look for a newer and better conception of the application of gesture.

About twenty years ago we began to hear of a French writer on action, François Delsarte,—a name which has grown to be as familiar as a household word to every member of this convention. A few years later we had a glimmer of this great writer's philosophy, and American minds have been thinking on this subject, and developing theories and facts along this line ever since. I need not dwell upon this subject further than to call your attention to the fact that in Delsarte we have a French philosophy, intended

for the painter and sculptor as well as for the actor. But, as a French philosophy, it must be modified to suit English action. So far as we can Americanize Delsarte's work, and apply it to the wants of the American speaker, just so far will we make the best use of Delsarte.

We have had, during the past winter, a visit from Delsarte's daughter. As a matter of recording just how far we have departed from her understanding of her father's work, her visit was interesting; but she made no contribution whatever to the American use of Delsarte as a philosophy. As a system for the cultivation and development of the body for the purpose of expressive action, and as a philosophical analysis of the zones, planes, poise, attitudes, and law of direction of gesture, Delsarte is unequalled; but I must ask the Delsartians here to consider a different if not a new conception of the application of all these beautiful things you have been teaching. This application will not detract an iota from the excellencies of Engel, Austin, or Delsarte, or from any good exercise that any elocutionist here may have invented and used successfully; but it may give us a basis upon which we may all work harmoniously and to a common end,—that of the purest and highest art in expression. Remember I am not speaking of vocal expression. That is a large subject which I cannot touch upon now, and one which I am willing should rest with the masterly presentation given this morning by our honored chairman.

To proceed. There are five points to which, I believe, every teacher in this hall will agree. Let me name them briefly:

1. The impulse to action is more important than the form of the gesture.
2. Never make yourself more prominent than your subject.
3. Personate only when you have the words of a character to utter.
4. Never overact personation.
5. Do not use literal action to express figurative language.

Now to explain these points. *First.* I am sure you will all agree that the impulse back of a gesture is more valuable than the mere form of a gesture itself. One of the most impressive speakers I have ever heard makes gestures that are positively awkward in form, violating almost every principle of grace; and yet there is such a volume of impulse and earnestness impelling his swaying movements that you lose all consciousness of the speaker and his action, and are carried along with his mighty current of thought and emotion. Such cases are often quoted by those who oppose the study of elocution as "living examples" of the excellence of speakers who violate the teachings of the elocutionist. Yet a second thought will reveal the fact that this is no argument against the study of elocution. This same speaker, in his earlier education, might have so trained his body that every gesture would now bear the stamp of graceful and correct expression, without losing one particle of that wealth of impulse so necessary to the speaker. Let us look for the impulse first, then do all in our power to encourage and develop this impulse, and at the same time cultivate and improve the form of the gesture by whatever method we find to be most practical. There is a reflex advantage in this, for it will be found that impulse helps form, and form, in turn, responds to and encourages impulse.

Second. We shall all agree that we must hide behind our subject. The speaker who comes before an audience and makes himself more prominent than his subject is a failure. That speaker who makes his subject more prominent than himself is a success. If we would hide behind our subject we must have graceful action, a proper conception of its application, and, back of all, the impulse of which I have just spoken. Awkward action attracts attention. If I make an awkward gesture, thus [*illustrating*], the attention of the audience—as your faces show—is directed to the gesture. At the same time if I pose and attitudinize, however beautiful it may be, I will call attention to myself rather than to my subject. Allow me to cite another illustration: I remember attending an interstate oratorical contest held at the University of Kansas a few years ago. One of the contestants who received a very low grade made the most beautiful gestures and attitudes you could imagine. Everybody spent those twenty minutes looking at the man. Nobody heard or cared for what he said. In other words, he was more prominent than his subject, and we all felt that he was doing something that some unwise teacher had told him to do. Perhaps without being able to describe the fault, the judges realized that the performance was far from truthful, and they gave him the low grade he deserved.

Third. In order to explain my third and fourth points, "Never impersonate unless you have the words of a character to utter, and then do not overact," allow me to divide our elocutionists and readers into two classes. For the purposes of this occasion let us call one the old school, and the other the so-called popular school. To represent this old school I will name two of my old teachers, Mr. John Ryder, of London, and our own beloved James E. Murdoch. Both of these men were actors in their earlier life, and both were afterward readers and teachers of elocution. Both were artists, and especially is this true of Mr. Murdoch, whose masterly vocal interpretations have been enjoyed by many of you, and which no words of mine could adequately describe. I would not take one leaf from the laurel that crowns the brow of him whose name is the signal for applause in this convention; and I wish to say that one of the proudest statements I can make concerning my own preparation for this work, is that I have had the privilege of extended private instruction from Mr. James E. Murdoch. And I revere the memory of Mr. Ryder, who was, for forty years, a successful actor of leading Shakespearean characters in London. But may we not move a step in advance of the position held by these distinguished men, and reduce to a more modern philosophy the valuable instruction they gave us?

They have reasoned in this way: "When I am an actor, with the costume upon me and the accessories about me, I will act to the fullest extent of the sentiment or emotion; but when I am a reader I will read from the book and use no gesture. I know it is not popular, but the fault is with the people; let them become educated to the point of appreciation. My voice must do everything; and in order to keep from making gesture beyond the little explanatory movements that must come unbidden, I will place the book in my hand or the manuscript on the reading-desk before me." Do you not see, ladies and gentlemen, that this conception of action leaps over the intermediate ground between acting and reading—that large and fruitful

field of recitation? Do you not see that it is a slavish following of this old idea that will lead a younger elocutionist into the folly of reading from a book that which is so eminently a recitation that the book or tripod must be out of the way to allow the utmost freedom of action? Such reading will do for the study, but not for public entertainment. There may be reasons why ~~an~~ audience may excuse it, but the reader loses ground in asking such leniency. Mr. Trueblood and myself followed this conception of action until we found it would not do.

At the time that Mr. Murdoch gave his course of lecture-readings of the plays of Shakespeare in our school at Kansas City, he sat while reading; but we, as young men, without the reputation of a Murdoch, felt that we could not afford to do this, or to lose any part of legitimate action. This is no reflection on Mr. Murdoch. Remember I am speaking only of a conception of action which may or may not be practical. Let your judgment decide when I am through.

Mr. Trueblood and myself had also followed the ideas of the other school named in our division until our own judgment condemned it, and we were forced into the middle ground, formulated in the five points I have given you. This so-called popular school is represented by, well—we will say by almost everybody who is not a member of this convention. (You see, Mr. Chairman, how much an elocutionist may escape by becoming a member of this association.) I think there cannot be many of the representatives of this school remaining in New York or Boston, for immediately upon graduation or the completion of a prescribed course, they take the first fast train for the West. The West is a wonderful field for the elocutionist, and you would be surprised at the number who come out there. I think I must have met more elocutionists than anyone else here, because they all stop at Kansas City.

Now, since we have relieved all the members of this convention of the responsibility of representing this school of action, let us look into its characteristics and peculiarities. It contains a large amount of burnt cork-ism, startling effects, and "cyclonic" realism. Its representatives never lose an opportunity to make a gesture, a striking attitude, or a harrowing facial contortion. They personate everything from the merest description to legitimate personation, and then they "let slip the dogs of war" and overact that personation to a degree that is painful to the audience. They leave nothing to the imagination. If they speak of anyone's eyes, or mouth, or nose, or hair, or heart, they make gestures referring to these parts of their physical organism. If they casually speak of Hercules they must needs strike an attitude of strength. They go further and carry this vice into vocal expression, and buzz like a bee, moan like the wind, howl like a dog, and roar like the ocean. It might seem that these statements are exaggerated, but many of you teachers will testify that they are true; for similar cases to those I shall use for illustration have come under your own observation. For instance, a prominent elocutionist who has read in almost every town throughout the West recites, among other selections, "Maud Muller." When he comes to the lines,

"She stooped where the cool spring bubbled up,
And filled for him her small tin cup,
And blushed as she gave it, looking down
At her feet so bare, and her tattered gown."

he first stoops down until his knuckles touch the floor, thus [*illustrating*]; in the second line he dips at the water, thus [*illustrating*]; then he stands up and tries to blush as he represents Maud Muller giving the cup of water to the Judge who is on horseback; and, lastly, he makes a gesture and looks down, directing the attention of the audience to his own feet which are not "bare" and to the "tattered gown" which is not there. Now, I ask you, what is the picture presented to your mental vision? Is it that of the beautiful Maud Muller, with her sweet simplicity and unstudied grace, or is it the vision of this man going through the antics of a false conception, trying to be two persons at once, the narrator and Maud Muller? Beyond all doubt you see the man, and your imagination has been cheated of the idealistic picture of the girl which the correct recitation of the poet's words would have given you.

Then let us look for another moment into the impossibility of carrying out this so-called popular conception of action. You may stoop down to a cool spring which is not there and fill an imaginary cup which is not in your hand, but when you stand up to give the cup to the Judge, how can you carry out the idea and blush at will? Every young man in this audience knows that there are times when the blush comes in spite of will, but who among us can blush any moment he wishes to? Is there anything in psychological laws heretofore unrevealed to the wondering elocutionist that will enable him to reach down into the depth of his sensibilities and dish up a sufficient quantity of blush for any occasion? But listen. This great reader, who was one of my earliest teachers, has solved the problem. His instructions, as nearly as I can recall the words, ran as follows: "Now, Mr. Fulton, when you stoop down to dip up this cool, sparkling water, just hold your breath between the lines and retain the stooped position until the blood rushes to the head, and when you rise to give the cup to the Judge your cheeks will be covered over with expressive blushes, see? Then your audience will say, 'How realistic! how true to nature! What a control over his powers! At his bidding his cheek will blanch with fear or blush with the tinge of maiden modesty!'" "O Jephtha, judge of Israel," what a treasure I had in that teacher!

Fifteen years ago I went some twenty miles to hear a lady, who has since become one of our leading actresses, give a recital in a church in Springfield, Ill. Among other things she recited a selection which we may call the "Sweet Violets" of elocution, a selection familiar to all of us, "Curfew Must not Ring To-night." When she came to the words, "As she springs and grasps it firmly," I think she must have jumped two feet above the rostrum, and grasped at an imaginary bell clapper. She came down in good shape, without disarranging her long train which the fashion imposed upon ladies at that time. As a piece of expression it was too realistic for truth, but as a gymnastic performance it was very fine. What was the trouble? She was simply giving a personation when uttering words of

description, and her taste and judgment led her into acting that which she could not sustain.

A few weeks ago I heard a somewhat dramatic preacher, who, in the course of his sermon, made use of these expressions: "Christ longs to enfold you in His arms," folding his arms thus [*illustrating*]; "He will brush the tears from your eyes," with both hands brushing away the tears from his own eyes in this way [*illustrating*]; "His hand will lift the veil of darkness," making a representation of lifting a literal veil from his own face. Later in his sermon he asked: "Then why bend the knee to such a god?" and he actually knelt on "bend the knee," and rose and stood upright on the words "to such a god." You see what a false conception of the use of action led this preacher into. This seems almost an exaggeration again, but I have with my own eyes seen these and a thousand other such ill conceptions. You say your taste would not allow you to do these things, but let me remind you that tastes are variable. That which satisfies one taste will offend another. This preacher is a celebrated evangelist, whose taste is supposed to be above question. While our own good taste may keep us from a bad violation of the formulation I have given, remember that our pupils will exaggerate a slight violation until we are ashamed of them.

I must give you another illustration which I did not see, but Mr. Trueblood saw it, and that is just the same thing. A little girl was reciting a selection in which the words "into the jaws of the hydra-headed monster" were used in a narrative sense. She opened her dear little mouth and thrust her index finger in between her jaws. Let me ask you which picture would you get by such an action, that of the "jaws of the hydra-headed monster," or that of a very sweet little girl whose ambitious but misguided mamma had been teaching her "to speak her little piece."

If we recite Prof. Rice's beautiful selection "Rock of Ages," we should not represent a bird on the lines:

"Rose the song as storm-tossed bird
Beats with weary wing the air."

This affords an opportunity for a graceful and striking action, and almost any beautiful but thoughtless girl would want to move her well-rounded arms like the wings of a flying bird. But stop, my young lady, and think a moment. You have not the words or the wings of a bird, nor are you an angel yet. Locate with simple gesture a weary, flying bird if you must, but do not make us think of you flying through the air on mortal wings. Let us think of this care-worn woman, as with notes of sorrow she sings the prayerful song:

"Rock of ages cleft for me,
Let me hide myself in thee."

[Several other illustrations were here given].

Fourth. Never overact personation. We have the right to personate when we have the words of a character to utter, but we must not trespass upon the territory of the actor. Let us draw the line between these two fields of art. As a personator or reciter, dressed in an appropriate suit for a public appearance, you must suggest the action without carrying it to the extent that the actor would. There must be no attempt at costume, or

dependence upon stage accessories. You must suggest the picture, and allow the imagination of the audience to paint it. You may assume a number of characters at different times, and make them follow in close succession if the selection or scene is so written. You can indicate the drawing of a dagger, thus [*illustrating*], but there is no necessity of sheathing that dagger. In the personation of *Hamlet* you can indicate the drawing of a sword and the stabbing of *Polonius*, but you would not carry out the action to the extent that would be granted the actor. You must not wear a sword or a concealed dagger.

As an actor, you must confine yourself to one character in the play, you must have the costume upon you, the scenery behind you, the support around you, and all the stage accessories at hand. You do not leave so much to the imagination of the audience. You actually paint the picture, and by the action of all the characters, together with the change of scene and other stage effects, the drama, with all its transitions, becomes a living experience to the audience. When you draw a dagger as an actor the dagger must be in your hand, and it must be sheathed again. If you stab *Polonius*, there must be a voice behind the arras to cry out at the thrust of *Hamlet's* sword. If you address another character, that character must be there in appropriate costume to respond.

The personator draws his locations, scenes, characters, and accessories from the realms of the imagination, uses them for the moment to suggest the picture, and then they vanish without a literal accounting for, leaving their impress upon the minds of the audience. To my mind, the personator's is the higher art. This encroachment upon the actor's art by the elocutionist is one of the most fruitful sources of complaint against our profession. It is difficult to persuade a minister or a lawyer or anyone who expects to make public speaking a profession to take lessons of a teacher who so "o'ersteps the modesty of nature."

[The chairman here interrupted Mr. Fulton, as his time was up. It was thereupon moved and seconded that Mr. Fulton be allowed to continue. Carried unanimously.]

I am much obliged for the opportunity of concluding my remarks.

Fifth. I have only my fifth point to explain. This point applies more particularly to oratory. There are a great many teachers of elocution who do not teach oratory, and are thus losing the most fruitful field for useful work. Students in the colleges want oratory, and by students I mean students of both sexes. There is no reason why a woman cannot succeed in oratory. She can deliver her own thoughts in as impressive a manner and with as telling effect as can a man. I once trained seven contestants, two of whom were young ladies, for an oratorical contest in the Ohio Wesleyan University. The winner of the first place was to represent the college in an inter-collegiate contest. The young men were very anxious that the college should not be represented in oratory by a woman. The judges gave the highest grade to one of the young ladies, and the second place to the other young lady.

If there is any class of speakers that will use literal gestures in figurative

language it is the young collegian. This is, perhaps, due to the fact that he uses a greater amount of figurative language than men use in practical life, and he tries to show the figure by literal action. If he speaks of a "broad principle" he usually makes a gesture indicating a literal breadth; for "England rose in her might," his action indicates that nation rising bodily out of the sea; "truth crushed to earth will rise again" he reduces to a literal crushing and rising; and for the "great heart of South Carolina" he places his hand on his own heart. In all of these cases the speaker has reduced the greatness of his figure to the narrow limits of his little gesture, and deprived the language of its broader and more imaginative significance. A "broad principle" is as broad as the earth; "truth rising" affects all mankind; "England rose" in her strength of intellectual and martial power; and there is no geographical location of the "heart of South Carolina," especially upon the expanded bosom of our would-be orator. Once give the student of oratory a definite formulation by which he may be guided in these cases, and the results will be eminently satisfactory.

In conclusion, let me impress upon you the fact that this conception of action does not limit the powers of any reader, reciter, personator, actor, or orator. Nor does it restrict one's own individual conception of a selection. We must necessarily have different conceptions of the same lines, but all conceptions may keep within the bounds of our formulation. It simply confines us to the limits of good taste which we all accept, and it gives a clear statement of that limitation for our own guidance and that of our pupils. We have all the territory that most of us have used and that any of us would want. My attempt is to fix the descriptive gestures, the personation, and the acting in their right places. When we represent ourselves in original thought, or the author in reading and recitation, we should use that action which is inspired by our own impulse and judgment, untrammelled by bad habits, bad training, or preconceived false notions. If we speak of a flower, a tree, a stream, a city, a mountain, or a star, we can locate them. If we speak of a crying child, a dancing girl, a kneeling man, or a hovering angel, we may locate them, but we must not personate them in these actions. In almost any selection suitable for public recitation, there will be opportunity enough for personation in the words of the characters introduced; but we must put the personations in their proper places. In "No Sects in Heaven" we have in quotation marks the words of the clergyman, as follows:

"As down to the stream his way he took
His pale hands clasping a gilt-edged book:
'I'm bound for heaven, and when I'm there,
I shall want my Book of Common Prayer.'"

We should not clasp an imaginary book on the second line, but we should do so in the last two lines, and also personate the clergyman in look and tone.

If we wish to add variety to our program by giving a costume personation, we can do so without violating the principle I have given. This is a little nearer advance toward acting. But we must not costume one character and in that costume recite the words of a half-dozen other characters.

A lady reader may costume the character of *Lady Macbeth* if she gives only her words in the "Sleep-Walking Scene;" but this would not do for the "Letter Scene," or the "Dagger Scene," in which the words of *Macbeth* are also to be given. In this case she should have the support of a costumed *Macbeth*, with appropriate scenery and proper stage accessories. Our lady reader is now fairly in the realm of the actress, without committing the "unpardonable sin" of overacting impersonation.

DISCUSSION.

MR. AUSTIN H. MERRILL, of Tennessee:

"It seems to me unnecessary to tell a person that such and such a thing is natural. There is that in an emotion which will explain itself, and tell one what gesture to make and which to reject. It seems to me that Mr. Fulton has presented the ludicrous side of this matter. How many of us would go on the platform and do as he has illustrated here to you? Few, if any. I believe in training as much as anybody. I do not believe there can be too much training, but it must be done in the line of nature."

MISS WHEELER: "I want to tell a little experience of mine to emphasize what Mr. Fulton has said. I had a German pupil who was inclined to be very dramatic. She was very emotional and wanted to imitate everything by gesture. She could not seem to understand why she should not. I had to check her, and had a hard time limiting her gestures."

Miss Bertha Welby next recited "Dora," by Tennyson, and "The Rainbow," by Amelia Welby.

This was followed by a recitation by Mr. A. H. Merrill of "Uncle Edinburgh's Christmas," by Thomas Nelson Page.

The following telegrams were read by the Secretary:

"St. LOUIS, Mo., June 29, 1892.

"National Convention of Public Readers and Elocutionists: Greetings and best wishes for convention. Impossible to attend. Accept thanks for placing me on program." EDWARD P. PERRY."

"WACO, Texas, June 30, 1892.

"The Lone Star State sends its greeting to the First Convention of Public Readers and Teachers of Elocution, and wishes it all success."

"W. W. FRANKLIN."

MR. ANDREWS: "I move the following telegram be sent to the American Association to Promote the Teaching of Speech to the Deaf:

"The First National Convention of Public Readers and Teachers of Elocution, now in session at Columbia College, send cordial greeting and best wishes for the success of the noble work in which you are engaged."

"F. F. MACKAY, President."

Motion carried, and Mr. Andrews was instructed to send the telegram.

MR. WILLIAMS: "Many of the members of this convention are no doubt aware of the fact that several years ago an effort was made by the Editor of the VOICE MAGAZINE, Mr. Edgar S. Werner, to form an organization of the

public readers and teachers of elocution in the country. Despite the fact that the effort was unsuccessful, his belief that great good would follow organization has never changed; so when at the inception of this second and more aggressive movement he was approached, his offer of support and co-operation was spontaneous and hearty. During these many weeks of tedious preparation he, together with the other members of various committees did his full duty.

"Last evening at the Hotel Brunswick we were his guests. By his thoughtfulness and exceptional liberality the members of this convention, to the number of several hundred, were entertained in a most elaborate manner. This splendid reception forms the special brilliant feature of the convention, and, Mr. Chairman, I therefore move that the convention assure Mr. Werner of its full appreciation of his courtesy, and extend to him its heartiest thanks for his large and generous hospitality." Carried unanimously.

This was followed by two recitations by Mrs. Harriet Webb, "The Defense of the Bride," by Anna Katharine Green, and Act I., Scene 2, of "The Merchant of Venice," by Shakespeare.

Mrs. E. M. IRVING, of Ohio: "I move that at the termination of each session an opportunity be given for the purpose of asking questions on papers read during the session." Lost.

The convention then adjourned until 8 p.m. the same day.

WEDNESDAY EVENING.

The convention was called to order at 8 o'clock, President Mackay in the chair, and the following program was rendered:

Reading by Mr. J. R. LEOTSAKOS, (a) Selections from Greek literature, "Kreon's Address to the Senators of Thebes," from "Antigone," Sophokles. (b) Example of modern Greek, from "The Wanderer," Alexander Soutas.

Music.—Vocal Solo. (a) "Sailor's Return," Murphy. (b) "Amid the Flowers," Meyer-Helmund. MR. CRAIG CLARK, basso.

Reading by MR. WM. S. BATTIS. "Nicholas Nickleby," Dickens, as arranged by MR. BATTIS.

Music.—Violoncello Solo. "Vito" (Spanish Dance), Popper. MR. OTTO LANGEY.

At 10 o'clock the convention adjourned to meet on Thursday morning at 9 o'clock.

THURSDAY, JUNE 30th.

The convention was called to order at 9 o'clock, President Mackay in the chair.

The Secretary read the following telegram:

PHILADELPHIA, June 30, 1892.

"National Convention of Public Readers and Teachers of Elocution: It is with deepest regrets that I am compelled to be absent from your convention. I am with you in spirit, and hope you will achieve grand results.

"MME. EL DE LOUIE."

MRS. CONNER: "I move that as Mr. J. Scott Clark, who is on the program for a paper, is absent, this time be given to the asking of questions." Carried.

MISS MIRIAM NELKE, of Texas: "I move that the questions asked be relative to the subject of Mr. Clark's paper, as he is not here to read it." Carried.

The subject of the paper was "Practical Methods of Teaching Reading."

MR. FULTON: "I will ask, how far shall we teach elocution in the public schools?"

MRS. WINTERBURN: "I would like to have Mr. Fulton explain definitely what he means when he uses the word 'elocution'"

MR. FULTON: "Elocution is the science and art of expression by voice and action."

MR. R. G. BARNWELL, of D. C.: "Let me give you a definition. Elocution is the art of expressing thought, emotion and passion by voice, gesture and speech."

MR. SOUTHWICK: "I rise to a point of order. This discussion was to be on how to teach people to read, and has nothing to do with the technical definition of elocution. If anyone wants to know what elocution is let them go to the dictionary. That is where I get my information when I want a definition. Elocution stands not only for vocal expression, but it stands for brains and a good many other things."

MRS. E. C. LOUNSBURY, of New York: "I would like to ask what we are to say to those people who come to us and say, 'I want my daughter taught reading—not elocution. I don't like elocution?'"

MR. FULTON: "There is but one answer to give and that is that they do not understand the meaning of the term elocution."

MRS. MARY L. GADDESS, of Maryland: "I have been troubled with such people. They tell us we teach only acting. We cannot convince them that elocution is not what they think it."

MR. LOUIS LEAKEY, of New York: "I think if we cannot convince the children and parents what elocution is, we are not very good orators and not very good teachers."

MRS. IRVING: "I have found few people in my many years of teaching whom I could not convince that I could teach reading to them or their children. I have been noted as 'being peculiar in my locality because I will not teach simply gesture and action, or, in other words, will not teach pupils simply to recite pieces to show off before the public. I believe we can take children from six years to sixty and teach them reading by teaching them distinct articulation; by teaching them the thought in whatever they are going to read, whether it be prose or poetry. In teaching the expression we also teach the shading of words. A word that would have one expression in one place would have an entirely different expression in another place."

MISS NELKE: "When I arose a few moments ago and suggested a subject for discussion, it was because I wanted to get some ideas from the older teachers that would assist me in my teaching in the public schools, where I have been teaching for two years. I think one of the principal faults I have had to contend with is that children of six years are given readers to read from that are nearer the intellect of a child of twelve. They cannot understand what they are reading. I open my reading-class with a good breathing-exercise. I have thirty pupils. I let them take long breaths for about three minutes, and then they are invigorated to commence reading. I make them define every word of four letters or more, and then after they have read anything I make them tell it in their own language, to see if they get the sense thoroughly. I also make them repeat the words with their eyes raised to mine. I did not come here, however, to tell my way of teaching, but to earn something from people of more experience."

MRS. I. N. BEERS, of New York: "Should every young child be taught the elementary sounds before they are taught to read and give expression to the words?"

MISS FAIRFIELD, of New York: "I think reading is an art and elocution the science that underlies that art. The child, though, should be taught to read first."

MR. FULTON: "The point raised is a good one. I should say we ought not to undertake to teach to undeveloped minds scientific principles, and the child should not be taught elocution until it is old enough to understand English grammar. I should say also that the best way for us to teach children elocution is to teach their teachers elocution. A child will imitate his teacher, and in this way he gets a great deal of his bad reading."

Miss Gwyneth S. King read "A Florentine Juliet," by Susan Coolidge.

STAMMERING.

The person next on the program being absent, Mr. Leakey moved that fifteen minutes be devoted to the discussing of the cure of stammering. Carried.

MR. LEAKEY : "I have been in different parts of the world, during the time that I suffered with an impediment in my speech, endeavoring to get cured. My trouble was pronounced nervousness and various other things. I tried many methods of cure without success, until one day my mother's patience was exhausted and she told me that I could have nothing more to eat unless I asked for it without stammering. This cured me. I move that Mr. Phillips be heard from upon the subject." Carried. *over*

MR. PHILLIPS : "I became interested some few years ago in the matter of curing stammering. I am not prepared, however, to go into scientific methods. I always contend that an ounce of practice is worth ten pounds of theory. Results speak louder than claimings. I know I never attempted the starvation process that Mr. Leakey speaks of. The method I do use is no secret. God forbid that I should stand here and say that there was the remotest idea of secrecy. So far from there being a secret in it, I would be willing to tell everybody and anybody. The whole trouble arises from defective breathing. The trouble lies in the throat-muscles. If it is not nervousness, I do not know what you would call it. The method is to breathe from the diaphragm and to get the diaphragm into proper use. Ladies who stammer have one thing to consider before they do anything else, and that is the matter of clothing. You know the diaphragm is a large muscle across your body, and if it is encased in steels it remains quiescent. Unless there is a proper space for the movement of the lungs, there can be no proper vibration of the vocal cords. People stammer from different causes, but the one great point is to get the breathing-apparatus right. Simply take open or vowel-sounds and endeavor to get the pupil, with correct breathing, to produce every open sound smoothly. When these are produced correctly, then I proceed with the consonants. Very few people take the trouble to find out how consonants are made by the vocal apparatus. The whole cry is vowels, vowels, vowels. If you will take care of the consonants the vowels will take care of themselves. You must speak with vowels, but so many disregard the consonants and think they are of no moment. The pupil should be made to produce the consonants clearly, softly, and without any hitches whatever. When they have acquired that, give them a syllable, and then two syllables. It is a tedious process. It takes a long time. The only comfort I have is, when it is done I have never known one to relapse. Stammering is a bad habit. Supposing you could cure a person of stammering and did not teach him to speak correctly,—the stammering would probably return. There is no use eradicating a bad habit unless you put in its place a good habit. I first make my pupils read softly. You would think there was a conspiracy going on. From that we take on a singing-tone. We read lines of poetry, and then read from prose writers. I

read for them and make them read after me. I attempt to substitute for the bad habit the use of the lips and the restraint of the facial muscles, keeping the diaphragm in constant operation. To all who will learn to use the diaphragm in breathing, I can promise improved general health. I have tried this method of curing stammering with many, and have so far never known failure."

MR. SOUTHWICK: "I do not cure stammering. That I know nothing about it I am willing to confess. I never attempted to cure it but once and then I most miserably failed. I know something of the diaphragm, vocal expression, articulation, and the whole book of technique; but I must say that in the case of stammering I attempted to cure, the trouble seemed to be way behind the diaphragm. I could not get hold of it, and I think the majority of teachers who attempt to cure stammering find this their difficulty. There is a certain portion of the brain known as motor centres. You get what is called motor ataxia and it causes stammering. This, it seems to me, is a matter as much for the physician, and even more for the physician, than for the vocal trainer. Stammering in some cases comes from nervousness, as Mr. Phillips has stated; and in such cases these exercises are beneficial in directing the nervous fluid into its proper channel. In some cases it is from carelessness, and may be cured by such exercises; but if it be from a diseased condition of the brain (I do not mean insanity) you cannot cure it by mechanical exercises, and it will do you no good to go to an elocutionist. You must go to a nerve-specialist. I don't know whether he will be able to help you always or not, but I do know the elocutionist will not be able to do so."

MR. WERNER: "As a practical stammerer, I wish to say that nervousness is the effect not the cause of stammering. Give the stammerer the ability to talk, and he will not be nervous. Elocutionists, in this instance, get the cart before the horse."

MRS. WEBB: "I have never made a specialty of curing stammering, but I have had several cases during my experience as a teacher of elocution and have succeeded in every one of them. I have found, as a rule, that stammerers are of a nature easily embarrassed, and at the same time of a very nervous temperament, and their brains act faster than the muscles of their throats can. This causes embarrassment and a contraction of the muscles of the throat, and the person stammers. Constant exercise of the tongue, depressing the base, etc., is exceedingly helpful to the stammerer; but the principal thing is to think before you act. Think what you are going to say and then speak deliberately. Mr. Leakey's starvation method is simply an illustration of this. As soon as his mother told him he could have nothing to eat until he asked for it without stammering, he thought what he was going to say before he spoke, and then spoke with deliberation. There are many troubled with writing in the same way. They think so rapidly that their pen will not follow their thoughts."

MRS. GADDESS: "I know a poor family of eight children, and every one of them stammers. They are in destitute circumstances and unable to pay

a teacher, but I have labored with them for humanity's sake. I have been unable to help any of them in the slightest degree. I am glad this question has arisen on that account."

MISS HELEN POTTER, of New York: "I would like to ask here if any of you teach the alphabet in school by repetition; for instance, do you make a child say *a a a* or simply *a*. Some teachers, thinking to impress the children by repetition, use that method, and it is a very efficient way of making stammerers. Take this into consideration and never teach by repetition. You should use all your power against such teaching."

MR. FULTON: "I agree with Miss Potter, and add that the uncertain way in which some of the public school teachers make the subtonics and atonics is conducive to stammering."

MR. HOLT: "I knew a young man who stammered badly. He went abroad and stayed for several months. I saw him on his return and was greatly surprised to find that the impediment in his speech had gone. I asked him how he had been cured. He said he had been to several teachers abroad, but the man who did him the most good was one who lived in Berlin. He said he was required to read lines using the vowel-sounds by themselves and then the consonants by themselves. 'My trouble,' he said, 'was more from embarrassment, and to cure me of this the teacher would send me to different parts of the city to buy things. By this means we would have to meet strangers and converse with them.' This makes me believe more and more that stammering is caused by nervous fright."

MRS. PHELPS: "If stammering comes from a physical defect, I think we should look into the habits of the stammerer. Smoking and drinking will have much to do with stammering. Coffee drinking will do the same."

MR. VEITCH, of New York: "I knew a minister who in ordinary conversation stammered badly, and yet when preaching in the pulpit there was no sign of an impediment in his speech. I would like to ask Mr. Phillips why such was the case."

MR. PHILLIPS: "I would say that the excited condition of the brain while preaching made him forget himself."

MRS. ARTHUR SMITH: "Mother nature can cure it. The birds sing; so let the stammerer sing. The mother of the child is the best teacher. Let the mother do her part, and nature will respond."

In the absence of Mr. Byron W. King, who was on the program for a paper, Dr. Luis Baralt, of New York, was asked to take his place. Dr. Baralt spoke on the subject assigned to Mr. King,

STEPS TO THE ARTISTIC.

I AM very happy to address this great convention of actors and elocutionists, and will endeavor to tell you briefly what is the one thing that the actor needs above all other things in order to do justice to his great work. This supreme aim happens to be the same aim that ought to be kept ever in view by every other artist, nay, by every other man—Harmonious Culture, with this difference, that the actor needs it more than any other artist. You will readily accept this truth if you consider a moment the complexity and many-sidedness of our charming art. It is the most harmonious of the fine arts. The actor is an architect, a sculptor, a painter, a musician and a poet at the same time. A part of his work is architectonical; he makes statues all around the stage; every position of his should be a picture—picturesque ness is an essential quality of good acting and theatrical management; the actor's elocution must be musical, his voice sweet and well modulated; and, more than all these artistic qualities, he should have poetry. How can an actor play such parts as *Hamlet* and *Macbeth*, if he be not poetical?

But this is not all; the dramatic artist is also a gymnast, in the high sense of the word, and an orator, to a great extent. Wonderful combination! How great and comprehensive is this art, in some respects the greatest of all the fine arts! Architecture, sculpture and painting are only eye-arts, or space-arts; music and poetry, ear-arts, or time-arts; that is, they appeal either to the eye or to the ear, and realize themselves either in space or in time. But acting addresses itself both to the eye and to the ear, and appears both in time and in space. Is this not enough for its glory? Does this not at least entitle it to a place among the great fine arts? Do you not see now why the actor, more than any other artist, needs harmonious culture above all other qualifications? It is universally admitted that he requires physical training, not only for health and strength but also, and more, for grace and beauty; and so he takes lessons in fencing and in aesthetic physical culture. How can the dramatic artist successfully personate a lady or a gentleman, to say nothing of a queen or a king, if he lack social culture? Intellectual culture is a necessity in the high regions of his calling. Who can interpret Shakespeare without great intellectuality? Ästhetic culture, to be sure, is an indispensable requisite, for beauty is the supreme object of all the fine arts, which, for this reason, are in every language called *fine*. But even moral and religious culture are necessary, if the actor wishes to do great things. It is not known by many, but it is, nevertheless, a fact, that we must be morally beautiful before we can see and create beauty of a high order. Nay, we must love God and be in the habit of communing with Him before we can personate the sublime creations of the dramatic poet, or, in fact, rise to any lofty height or do any really great thing.

The elocutionist, the teacher of elocution, and the actor must aim at all-round knowledge and harmonious culture, which is what I call Harmonism. Many of you are aware that this new movement is represented by a Society for Harmonious Culture, that has been established in this city, and over which I have the honor to preside. I shall be happy to give any desired

information to the members of this convention as to the aims and methods of the movement, so that they may establish such societies in their respective towns.

Being enthusiastically applauded and requested to say more about the new movement for harmonious culture, Dr. Baralt said :

I thank you from the bottom of my heart for this warm reception, which only shows how you appreciate the beauty and worth of the new movement which I have the honor of representing,—a circumstance which I deem my only title to your attention and consideration. I wish I had time to give you a good idea of harmonious culture as we practice it in our society and of the new philosophical system called by me Harmonism or Harmonic Philosophy, which is the metaphysical basis of harmonious culture. This last is but the result or practical outcome of the harmonic principles which constitute the philosophy. Since I cannot do that in a few minutes, I will content myself with presenting the gist of both the theory and the practice of Harmonism, and console myself by inviting you to come and see for yourselves the doctrine we teach and the work we do at our Society for Harmonious Culture. You will always be heartily welcome.

The supreme principle from which the whole philosophical system flows, although this principle is not given first, but arrived at by the modern method of observation, is the following *Harmonic Principle* : The undeniable harmony found in all things—in the mind, in nature, and in their mutual relations—implies the existence of an intelligent, benevolent and beauty-loving Being as the author of that harmony, and imposes a corresponding harmonic tendency in the objects studied, the methods employed, the conduct pursued, and the faculties analyzed or cultivated.

The last part of this principle tells us that if we study psychology, which is the foundation of all sound educational systems, we must investigate and analyze *all* the faculties of the human soul ; and if we try to educate ourselves or others, we should cultivate all the faculties in harmonious combination. Unity is the supreme principle in all true education, and unity is one-half of harmony, the other half being variety. Harmony, then, is unity in variety and variety in unity ; that is, varied unity or unified variety. Unity without variety is monotony and dulness ; variety without unity is confusion and disorder. We must send the whole boy to school, not merely his memory and understanding. True education is not instruction or learning, but training or culture. The kinds of culture that we must harmonize are six : The physical, the social, the purely intellectual, the aesthetic, the moral, the religious. This movement transcends every other movement, for its maxim contains every other maxim, as it states the very object of life and tells us both what to do and how to do it in only three words : "Cultivate yourselves harmoniously." Harmonious culture, the best thing to aim at for everyone, is preeminently the highest ideal of the actor and the teacher of the art of acting.

The Secretary read a telegram from Prof. A. Graham Bell:

"LAKE GEORGE, June 30, 1892.

"F. F. Mackay, Pres. First National Convention of Public Readers and Teachers of Elocution, Columbia College:

"By vote of American Association to Promote the Teaching of Speech to

the Deaf your greeting is acknowledged. The Association sends its good wishes for success of the work of your convention. A. GRAHAM BELL."

A partial report from the Committee on Permanent Organization was read by Dr. Thwing. The Committee reported progress.

Mr. Southwick moved that the Committee make its final report on Saturday at 1 p.m. Lost.

Moved that the report be received on Friday at 1 p.m. Carried.

Mrs. Elizabeth Mansfield Irving then gave a reading of "Mother and Poet," by Browning.

The convention adjourned until 2 p.m. the same day.

THURSDAY AFTERNOON.

The convention was called to order at 2 p.m., President Mackay in the chair. Mr. Robert I. Fulton was asked to take the chair, and he presided during the afternoon and evening sessions.

The afternoon session opened with a paper by Miss Mary S. Thompson on

THE DELSARTE PHILOSOPHY AND SYSTEM OF EXPRESSION.

In speaking to you this afternoon I shall take up my subject under the following heads:

1. What does the Delsarte System comprise?
2. What is the origin of the system?
3. What is the history of the system?
4. Application of the system to plastic, graphic and dramatic art.
5. Application of the system to daily life.
6. Effect on the character and effect on the general health.
7. Gymnastics as a method of interpretation.
8. What has it developed into?

It is my intention, in treating of the Delsarte system, to give as comprehensive and exhaustive a view of it as can be condensed into small space. Much misapprehension has arisen from the fact that, whether wisely or unwisely (I think the latter), the student has been allowed to select one branch of the study and concentrate all efforts on that, not only to the exclusion of other and equally important departments, but also with results unfavorable to a comprehensive understanding of the whole. For instance, one advocate being imbued with the theory, and unwilling to undergo the drudgery incident to the thorough mastery of the practical side of it through the practice of exercises, prefers to state that the philosophy is all of it; another, imbued with its dramatic use, prefers to state that it is useful to actors alone; another, having gone only so far as the matter of facial expression, prefers to state that as the sole means of expression, denying any meaning whatever to the rest of the body; others, having received instruction upon the aesthetic gymnastics used as a means of promoting health,

and finding them useful particularly to nervous people, take one phase of these, namely, the relaxing exercises, and give forth the idea that that is the basis and entirety of the system. While devotion to any one branch, or the bestowal of especial attention upon another branch may, by concentrated effort, result in great proficiency in the aforesaid departments of the art, still it cannot fail, if studied alone, to imbue the student with a one-sided and unsymmetrical view of the art as a whole. It is high time that this all-comprehensive system of a great artist should be defined. The never-ceasing wonder is that this should now be necessary after the publication of such books as "Delsarte System of Oratory," which contains the notes of two of his pupils, both French, l'Abbe Delaumosne and Mme. Arnaud, together with a translation of the manuscripts left by Delsarte himself; also "The Delsarte System of Expression," which contains the philosophy and a complete formulation of the exercises contained in the book before mentioned.

I have been much astonished in talking with some of our most intelligent teachers upon this subject to find a bold expression of disapproval coupled with an armed contempt for the system, based upon an assumption of thorough knowledge of it. A very little questioning has elicited from them, without a single exception, the confession that they have never read the above-named books, that their only knowledge of it is based upon seeing a few obscure teachers, who claim to be experts in it, go through various exercises, the significance of which they did not understand. Could anything be more short-sighted than this? Yet how can we wonder? It has ever been so, from the incredulity which met Columbus when he stated that the world was not flat, to the bitter denials and antagonisms incident to the discovery of the circulation of the blood. There seems implanted in poor human nature an inherent distrust and fear of new things which almost gives no pause as to its origin, and makes credible the theories of Darwin with regard to it. The warfare between the spiritual and the material seems so incessant, the reluctance to admit the existence of anything beyond our finite grasp, is very discouraging.

I realize that much of the disfavor accorded to this system has come through the very superficial and desultory way in which it has crept over the country. This drawback is due to the fact that there has been hitherto no complete organization of people devoted to this art, who were competent to pass judgment on its votaries and define its claims to the world. So long as it is possible for anyone, in any art, to take notes upon it between the arrival and departure of two trains, even from the most able and celebrated master of the subject, and then, returning, proclaim himself an exponent of it, just so long shall we labor under the very natural odium attaching to such a possibility. You may think I exaggerate when I speak of lessons between trains, but I myself have seen that course pursued by persons who are by no means obscure in our profession.

Our first consideration, then, must be to recognize it as a whole, an art formulated by a great master after scientific research into the principles of mind and matter; a philosophy and a technique for the expression of the divine essence or soul of man through the medium of the human form or body. The philosophy is based upon the law of correspondence, viz.,

every thought and emotion possible to the spirit has its corresponding symbol shown in the body by means of facial expression, attitude, movement, gesture and tone. The converse is also true, the habitual assumption of facial expression, attitude, movement, gesture and tone is retroactive in its influence, and if continued produces a lasting impression upon the mind and character of a human being.

The underlying principle of the system is that of the trinity or triune nature of man. He is made up of mind, emotions, and sensations; in the words of Delsarte, is mental, moral, and vital in nature. These three states, interpenetrated each by the other two, make nine, and these, again, are capable of infinite amplification. For the nature of man is of the most complex character, widening and broadening into infinite variety of what we designate as temperament, produced by the varied effects of climate, race, and general mode of living. Still the broad groundwork of the trinity remains: a human being is made up of mental, moral, and vital characteristics. This spiritual trinity finds its expression in a material trinity; the body is triune in its character, consisting of head, torso, and limbs, corresponding to the mental, moral, and vital character of the spirit. These are each again subdivided into three divisions of mental, moral, and vital, thus giving to each independent member or division of the body a triune expression of its own.

Out of the formulation of this bodily expression grew a series of exercises consisting of attitudes and gestures with their laws, which, for want of a better name, have been termed *Æsthetic Gymnastics*. These attitudes and movements have been formulated for each division of the body separately, then collectively. The great principles underlying them are: The three primary laws, Attitude, Force, Motion; the laws of Opposition, Evolution, and Trinity; the nine laws which govern the significance of Motion, viz., Attitude, Force, Motion, Sequence, Direction, Form, Velocity, Reaction, Extension. Each of these laws is thoroughly explained in the books above mentioned, and elaborated in what Delsarte termed a "Grammar of Pantomime." That this system should be of infinite use to artists in graphic, plastic, and dramatic art admits of no discussion. Anything which gives a reason for and a scientific basis and formulation to the effects arrived at by the geniuses of expression in these arts must be simply invaluable to all students, by saving them years of time and wasted, because untutored, effort. The knowledge of the law of Equilibrium alone, including, as it does, the opposition, or harmonic poise, of the different members of the body, is a priceless contribution to painter and sculptor, as well as to the dramatic artist who essays to portray ideally the thoughts and emotions of the soul by means of attitude, gesture, and tone.

But it is not alone the artist and his work, whether that work be plastic, dramatic, or graphic, who are the sole beneficiaries of this most comprehensive and graceful system. The atelier and the theatre having both received their quota, the system seeks a wider field, a more universal application. I mean that the time has come when all that is most worthy, all that is most needed of this beautiful art can find exposition and apt illustration in the doings of every-day life. It is for this purpose that there has been devised, by thoroughly competent persons, a system of gymnastics

and other exercises to be used by all in their daily avocations. There need be no such disguising of a gracious personality as would require us to put on "company manners," nor is it any longer needful that one who wishes to appear sincere must be awkward, nor that the habitual affectations of a provincial people, namely, impassivity and uncouthness, should be used to conceal that which is noblest and best in us. Having learned that to stand, sit, and speak gracefully is less trouble than to do the same thing clumsily, why not carry into our daily life those principles of pose and movement which make the good actor picturesque on the stage, and a fine painting worthy of absorbing interest. We know by all laws of infallible inference, fortified by what we can learn by study, that those faultless forms which gave inspiration to Praxiteles were moulded by gymnastics of studied grace. We know that after a lapse of two thousand years we have advanced in many things, but in this one not at all. It might even be safe to assume that the whole Delsarte System, and certain of the principles which underlie it, is but a revival of a lost art; and if this revival results in such matchless forms and grace as the marble shows us, it is surely worth our dearest and best efforts to make the attempt to establish this revival as a recognized art.

I have hitherto dwelt upon the subject of expression through the medium of the body in facial expression, attitude, and gesture, because these are usually held to be the essential media of Delsarte expression; but we must not forget that in the role of interpretation through expression the voice plays an equally important part. The voice, too, has its triune character, its revelation of the human soul, its claims to admission to the divine sisterhood of expression through the significance of tone. Anyone who has been to see the opera of "Lohengrin" must recognize how complex and many-sided is a great work of art. First, there is the grand old Norse tradition, the theme of skald or Runic rhyme woven into a dramatic poem, which takes high rank in German literature even as a poem. Then we have the music of voice and orchestra blending artistically, or with equally artistic dissonance, forming a fitting accompaniment to the poem, to which is added the scenery and the masterful effects of light—all uniting in a work of art so harmonious that we almost deem them inseparable, so independent that each is great in itself. So with voice and movement, with gesture and repose, in the theatre, atelier, or even in the common school—perhaps in time the workshop and the church—this great humanizing, beneficent influence, the Delsarte System of dramatic expression, will find abundant field for its operation and mission.

[At the close of her paper Miss Thompson, by request, assisted by Mr. L. B. C. Josephs, who volunteered to accompany her on the piano, gave illustrations of a number of the Delsarte æsthetic gymnastics.]

DISCUSSION.

In the absence of Prof. Zachos, who was to have opened discussion, the paper was thrown open to volunteers.

MR. HOLT : "As there is no one on the program to discuss this paper, I will occupy two or three minutes of your time. I have never read a book on Delsarte, and this is the first exhibition of the movements attributed to it that I have ever seen. When I was educated to speak in France, I received instruction in gesture. After that I went to an Italian school to take lessons in expression, and later went to Spain and studied there, but never, during that time, did I hear mention of Delsarte. That was, however, some years ago. I returned twelve years ago. The way they instructed us for gesture was quite different from that of Delsarte. Great stress (especially in France) was laid upon fencing. This gave us the movement of the arms and head and the use of the muscles of the wrist. I was also trained in different movements of the body, of the shoulders and the head. As I said before, I do not know anything of Delsarte, and shall be glad if I can learn something of it here."

MISS COHEN, of New York : "I would like to ask why it is that when Miss Thompson puts her left foot out and relaxes the left side and shoulder, she lets her head fall to the right ? "

MISS THOMPSON : "Because the law of equilibrium demands it. If you did not do this you would be likely to tumble over."

MR. H.W. SMITH, of New Jersey: "I heard of Delsarte before Mr. MacKaye came to speak of it, but I know very little of it and wish to learn all of the system I can. I may use it and if so, have used it for years. I have a system of gymnastic exercise if that is all it is; and though I have used these gymnastic exercises, I have always been shy of the word Delsarte, for I do not think it is Delsarte's own exclusive idea. I think there were others that had these ideas before him, and that he should not receive more credit than belongs to him. I certainly had such training in the college I attended, though they did not call it Delsarte. It seems to me that men like Hopkins, of Princeton, used exactly the same ideas, and deserve as much credit as Delsarte."

MRS. DIEHL : "I have had some experience in elocution and a great deal in Delsarte. I am a great believer in Delsarte. In his system, the foundation for all expression is set out. Delsarte formulated laws for expression. Others may have had these gymnastic exercises, but he has laid down the principles underlying expression, which others have not done. I do not believe there is a teacher of elocution in this room who would not be benefited by this system of Delsarte. I am going to study Delsarte as long as I live, and, ladies and gentlemen, I have been a good while in the work. I am going to study expression as long as I live. I am going to read better to-morrow than I do to-day. I am going to teach better next year than I did this year. I went to France to study with Delsarte, but he died that year. He did not die because I went there, for I did not see him."

MR. CLARK: "I have listened to this discussion this morning very attentively and with great interest, because I had hoped, in coming here, to learn something of Delsarte. I have heard of it for some time, but never knew what it was. What does Delsarte mean? That is what I wanted to know, and I am very little nearer a solution than I was before I came here. I am not an opponent of Delsarte. I have used a number of exercises termed Delsarte. I have used them upon myself and my pupils, but I want to know more about it. I have simply been using them as gymnastic exercises. If there is any philosophy in it I should like to know what it is; and I think if there is and it was explained to me, I should be philosophic enough to understand it."

MR. SOUTHWICK: "I am not a Delsartian. I am not a man who trades on the name; but I will say this much, that nine-tenths of my exercises in studying elocution are what I understand to be the Delsarte System. It was, however, not from a study of Delsarte's works. I have examined his works very carefully, and I must say that I do not think the valuable side of his system is his philosophy. I do not think that he presented a philosophy that can stand for a moment against the sharps of modern art. I think the great beauty in Delsarte's work is that, so far as I am able to see, he was the first man who formulated any laws at all for expression."

MISS MARY A. CURRIER, of Massachusetts: "I do not wish to speak of Delsarte as a system, but simply allow it one honest claim. I began teaching elocution a generation ago with all the energy of an enthusiastic teacher. My teacher was telling me repeatedly to be less tense. But I found in working in this energetic art that all the time I became more tense. Finally, my teacher got the idea of removing the tension by a system of gymnastic exercise. Thus we began to learn a system which was the foundation of a good work. Delsarte's System removes the tension, and it seems to me that this is one of the practical things in the system which is valuable. Then there are the aesthetic laws which he formulated. I believe he did a grand work, and, therefore, I shall be one of the teachers of Delsarte."

MR. TRUEBLOOD: "I want to ask why it is that we have so many explanations of what Delsarte is? Some say it is elocution; some say it is physical culture, and others say various things. People study it and then do not know what they have been studying. The persons who have discussed the question talk all the while about action—nothing but action. I want to hear the other side of it. I would like to know what Delsarte does for the voice."

MISS THOMPSON: "I will answer that question. What has Delsarte done for the voice? The same laws that apply to the body apply to the voice, and the same series of gymnastics that are given to the body can be given to the voice. What is necessary to get control of the voice? It is a series of relaxing movements of the organs of speech. The action of speech is a muscular performance, and consists of the thorough control of certain muscles—the breathing and articulating-muscles, the tongue, teeth and soft-palate. We have an exercise consisting of all movements of the tongue; then the use of the lips, independent of sound; then quick use of the teeth.

We exercise all the muscles to make them flexible. It is especially necessary to exercise the breathing-muscles. We breathe in time, by measure."

The chairman here announced that the time for discussion was up, and the program must be proceeded with.

Mrs. Nella Brown Pond recited "The Set of Turquoise," by Aldrich.

Mme. E. A. Alberti gave "Nearer My God to Thee" in deaf-mute pantomime. She was assisted on the piano by Miss Carrie Pennock, who played and sang the hymn.

Mr. Louis Leakey gave the "Seven Ages of Man" in deaf-mute pantomime, preceding it by the following remarks:

"The subject of deaf-mute pantomime comes in the program in connection with the discussion on Delsarte merely to show how pantomime may constitute, in the hands of those who have no other speech, a clear-cut, well-defined, accurate language. Those unfortunate persons who have the power of neither speech nor hearing have formulated for themselves two distinct methods of expression. The first is by spelling words letter by letter on their fingers, and is too slow for their quickened senses. The other, pantomime, is taught them as definitely as writing itself. Their pantomime has but one purpose, expression. It makes no attempt at grace, but it calls on all the powers of action and facial expression to make the meaning clear. This pantomime is of two kinds. The first is impersonation, and is employed wherever the subject admits, as you will readily recognize in the selection I will give. The other is symbolism, consisting of signs which embody something essential in the thing described."

Mr. Phillips moved that Mr. Wm. G. Jones, a deaf-mute teacher in the New York Institution for the Deaf and Dumb, be requested to give illustrations. Carried.

Mr. Jones gave in pantomime "The Monkey and the Preacher."

The convention then adjourned until 8 p. m. the same day.

THURSDAY EVENING.

The convention was called to order at 8 o'clock, Vice-President Fulton in the chair. The following program was rendered:

Music.—Piano Solo. (a) "Schmetterling," (b) "Voglein," *Grieg*. Miss Caia Aarup.

Studies in Pose by Miss Bessie Marie Houghton.

Reading by Miss Minnie M. Jones, "The Blind Poet's Wife." *Coller*.

Music. - Contralto Solo. "Judith," *Concone*. Miss Bertha Frobisher.

Reading by Miss Belle Platt, "Pauline Pavlovna," *Aldrich*.

Mr. Mayne moved that the Rev. Dean Comfort, of Syracuse University, who was present, be invited to make a short address. Carried.

Dean Comfort spoke on the "Educational Value of Aesthetic Studies such as Elocution."

The convention then adjourned to meet Friday morning at 9 o'clock.

FRIDAY, JULY 1st.

The convention was called to order at 9 o'clock by President Mackay. The session opened with a paper by Mrs. Edna Chaffee Noble, on

METHODS OF TEACHING SHAKESPEARE.

WHEN I was honored with an invitation to speak before this assemblage of coworkers, the subject I chose was "Laughter." The committee accepted this and I prepared my paper.

I wish first, this morning, to congratulate the convention that they were permitted to hear this theme presented by a master of the subject, our honored chairman; and I congratulate myself that it was my good fortune to be an auditor instead of a speaker. A short time ago the committee asked me to change the subject to "Methods of Teaching Shakespeare." If I had not felt that the scholars before whom I was to speak were not only critics but fellows in devoted study, I should have hesitated to make the change. It is one thing to teach your own classes in college, and quite another to interpret that teaching so that it will be of interest and value to those who are themselves rich in the experiences of tried methods. Knowing that no two can walk the same path and meet with exactly the same personal adventures I can do no better than to make this an experience talk.

The seeds of feeling and thought are implanted in all. How may they be made to spring forth and grow to the blossoms of appreciation in the study of Shakespeare? I cannot speak this name without repeating in the same breath two others, in grateful and loving remembrance—Hudson and Raymond. A part of each year for seven years I had the stimulus of Prof. Hudson's helpful association and leading. His method was quaint and simple. He called it living with Shakespeare. It consisted of silences, broken only by the conversation of the company of men and women Shakespeare introduced, and very rarely interrupted by a word from their friend, Mr. Hudson.

He said, in opening a lesson, after a long silence, "Shakespeare's text is a sacred thing. Everyone who approaches it must do so with reverence. Remember that Shakespeare always has two minds—his own and that of the character he is giving. In "Cleopatra," he is downright *Cleopatra*; at the same time he is himself, and if anyone will explain this, I will take off my hat and will print his name as often as he desires." Then he would say, "Now let *Cleopatra* speak." After she spoke he would mutter, "Ah, she is a majestic girl!" After *Octavia*'s words, "Dear, pious girl!" Of *Charmian* and *Iras* he would say, "Very funny girls; like their mistress, only less;" of *Fulvia*, "a loud girl." Of *Cleopatra* he once said, "A dear, fascinating girl, full of juicy wickedness." All the women of Shakespeare he called girls, with some adjective or qualifying phrase most completely suggestive, and he always spoke of them in the present tense. If they had passed beyond young girlhood, he always added the word old; as, "Dear old girl." Ah, these beings with such high parentage have, indeed, the

bloom of immortal youth, and will be girls a thousand years hence. Once after explaining the difficult passage in "Antony and Cleopatra," "Equality of two domestic powers breeds scrupulous faction," he said: "I went at this with two hatchets, and hewed out what I have given you." After the speech *Enobarbus* makes of *Cleopatra*, "Age cannot wither her, nor custom stale her infinite variety," Mr. Hudson said: "The best thing you can say of Shakespeare is said by Shakespeare about this wonderful girl *Cleopatra*." At the beginning of another lesson he said: "The principal member of my home is Billy Shakespeare, a very naughty man who wrote plays; and yet I think Shakespeare was a better and greater theologian than John Calvin and all his followers put together. Ah, I have been mighty well paid for loving Shakespeare!"

I would prefer to go on multiplying his thoughts, so oddly expressed, but have given enough to show that his power as a teacher was in his long and perfect intimacy with Shakespeare, supplemented by his wonderful personality. His manner was one that would be called awkward in the extreme, though never unlovely; and his voice for many years was cracked and broken by a tantalizing cough. He always sat with his chair tipped forward, as though, in his eagerness to give, he would give Shakespeare, himself, chair, spectacles and all. As his great spirit stirred within him, the spectacles would move down his nose toward us, while he, all unconscious of it, his young eyes piercing beyond all environment, lived in the very ecstasy of loyalty and obedience to Shakespeare, his thirty years' master. He read aloud very little himself, saying, "I read for the sense—I am no elocutionist," with an expression of proud thankfulness at having escaped such a terrible misfortune.

Then the other dear teacher, Prof. Raymond, who always said, "Don't expect me to talk about this—let me read; you will understand." I fear I did not understand all, but to listen to his wonderful voice was a revelation. One who has never heard his "Midsummer Night's Dream," as he gave it in his study with no inspiration but one dull pupil, could not know how easily he submitted to the subtle spell of Shakespeare's genius, and what a power he became for its protraction.

But what are we to do who have not the long years of experience, the wisdom that comes from profound knowledge mastered and assimilated, so that a tone, a movement, a word becomes an interpretation and inspiration? How we may lead those to whom Shakespeare is an enigma, or those who study him because it is the thing to appear to know, so that they will study to know? How shall we interest young ladies and gentlemen who are thinking more of last night's party than of the reading of the lesson, which might well begin with these words:

"If you apply yourself to our intents,
Which toward you are most gentle, you shall find
A benefit in this change."

Some of us are met at the outset with this question from interested friends: "Do you not think it an immoral study? Is it not unsafe to put Shakespeare into the hands of the young?" The dangers from Shakespeare are the same as those of life, and are to be treated the same way. In life

it is only the coward who fears and flees; and the one who looks upon the covers, and takes his course from them, is the one to whom Shakespeare is dangerous. The danger from knowledge is from its incompleteness. The way comes before the truth and the light. The way to this mimic life is the all-important thought; for when found, the truth will follow unbidden, and the light will then glorify even that which seems, at first, of doubtful good.

The great object of all teaching is not only to make scholars but men and women. With this thought, what better text-book can we have than Shakespeare, who has told the story of life for all time? He has given us its possible patterns of every style and character. In his miniature world are reflected all the jealousies and ambitions, hopes and fears, joys and sorrows of the great world in waiting. The teaching should, for the hour, efface the present, arouse the imagination and interest even to the point of excitement, that there may be an exaltation to a loftier plane of living than the native one. In this study can be struck the elemental chords of human nature till they vibrate with intenser feeling and more sublime passion for the great virtues—sincerity, heroism, domestic love, friendship and honor. Here, if anywhere, we get the training of our impulses, the clearing of our perceptions, the strengthening of our purposes. These "airy nothings," containing all the moral substance of the world, find within the soul of the student "a local habitation," and the great lessons of human destiny, through the same medium, find there a name. That unrestrained error, as well as unrepented sin, must bear its inevitable penalty, may be learned from this text, and a deeper self-knowledge acquired; for here we have types of every shade of character in manhood and womanhood, from the fool who follows the mad ravings of his kingly master, to the noblest representations of intellectual and moral power. Human nature has been reduced to a science, for our help. There can be no danger for the young to mingle with these imaginary characters, bad and good—they are life models. Men and women are to be met by and by; what better standard to try them by than these immortal ideals?

The teacher of Shakespeare is not a voice crying in the wilderness; for, although we have small knowledge of Shakespeare from his contemporaries, who saw but little and understood less the glory of his life, younger generations cherish the traditions as sacred, and our literature is rich in silent speech doing him honor; and all have access to "the works he left behind him," which "teach us to day the way to find him." We must not expect the mind to expand nor the interest to quicken wholly by outside help passively accepted. Interest will not be imparted to a student nor accumulate in him, without his cooperation. Without commentators, to be sure, the text of Shakespeare would, in many places, be unintelligible. The comprehension of the power and subtlety of dramatic poetry is rendered more clear by the aid of those who have made it the study of a life. It is often the careless rather than the careful reader who reads independently of an editor, for he gallops over lines heedless whether their meaning is clear or not. Every reader who really desires to master the meaning of Shakespeare must consult, if he does not always accept, the annotations of a

competent editor; but this should be only after a careful and thorough investigation for one's self. As streams flowing directly from the glaciers are turbid and must mix with other waters, or find wide, still places in which to deposit their sediment before becoming clear, so the benefit of study in classes, under leadership, helps to make the stream of thought transparent by mingling and exchange of ideas and by silent, deep and far-reaching reflection.

Perhaps the first step is to lead the student to feel that each play is audible with voices of real people uttering theories, beliefs or sentiments, as we should utter them under like circumstances; that *Hermione* might be our next door neighbor, if we had had the good fortune to live in Shakespeare's brain. We may study almost anything else with no light but law, but this needs the illumination of love and the added grace of patience; therefore a teacher must be sympathetic and intuitive, with an excess of sensibility, but a passive excess, so that the pupil may become self-instructive. Wordsworth said: "I learned betimes to stand unpropped." I have found greater difficulty to induce pupils to stand alone in Shakespeare than in any other study. There is always in a class abundant impulse and love of novelty, but little patience. If it is possible, gratify the desire for novelty until curiosity is turned to wonder, then, admiration and love will follow, and with love always comes her sturdy handmaid patience. At this point the teacher's task is done, for Shakespeare can always supply the want he creates.

Suppose the class to be studying "*Macbeth*." After reading the play aloud, and talking of it so that it is fairly understood, invite A to lead the class by asking B a question. The lesson might be carried on as follows:

A.—"Will you tell us all you can of the witches?"

B.—"There are three witches who have been enjoying themselves after their own fashion, and they are soon to part, and wonder when they shall meet again. One says, 'When the hurly burly's done,' meaning the battle in which *Macbeth* distinguishes himself. The witches do meet again after the battle, and tell their experiences since parting. One had been killing swine; another found the thumb of a wrecked pilot; another begged chestnuts of a sailor's wife and had been refused, and for this slight the witch determined to take revenge upon the husband by sailing to Aleppo, in a sieve, to gnaw a hole in his ship. The other witches are delighted with the idea and say they will give her a wind, which was very kind, for the witches of Lapland and Norway kept winds to sell, in bags or handkerchiefs, tied with three knots. The first knot was to be untied when they set sail, the second when out at sea, and the third one not at all, because it contained a tempest or contrary wind. This is what *Macbeth* means when he says to the witches later. 'Though you untie the winds and let them fight against the churches,' etc. The witches sent storms on those who refused to buy their winds.

While the witches are talking they hear *Macbeth's* drum, and they take a little exercise to put themselves in a charming condition, and then stop *Macbeth* upon the heath to try a little of their craft upon him.

They are prophesying things that please him greatly, when they suddenly vanish, and I think they must have imagined that *Hecate* was listening, and feared her wrath; for the next time we see them is upon the same heath

accompanied by *Hecate*, and very angry she is, too, because she was not called to bear her part in the prophecies for *Macbeth*. She tells them to do better in the future, not to usurp her power, and to meet her at the pit of Acheron in the morning, where she will draw *Macbeth* on to his confusion. *Hecate* commands the three witches to provide spells and charms for the great business in hand. They separate to meet again in a cavern, where they mix hell-broth of the ingredients they have provided. *Hecate* comes in to see if they are good cooks, and praises their 'deed without a name.' *Macbeth* arrives, eager to know more of his future, and they call up spirits for his benefit. First, an armed head—a likeness of *Macbeth*; next, a bloody child—a likeness of *Macduff*; the third, a crowned child with a tree in his hand—a likeness of *Malcolm*; then comes a procession of kings, eight in number, representing Robert I. and II. and James I., II., III., IV., V., VI.; the last one carried a mirror wherein *Macbeth* could see many more kings. The witches dance to gain *Macbeth's* good-will, and then vanish and are seen no more."

From this, the questions go on : "What are witches?"

"They are women who chose the devil for their master, do evil instead of good, and love storm instead of calm."

"Is a hurly-burly a battle?"

"No ; it is any noise ; we say hullabaloo. It is formed by onomatopœas ; Shakespeare uses several, like hugger-mugger, helter-skelter, tittle-tattle."

From the questions thus given and answered, from fifty to one hundred are chosen as examination tests. Occasionally a question for discussion occupies a part of the session. For instance : "Falstaff is a glutton, a sensualist, a liar. Why, then, is he not disgusting, but, on the contrary, interesting ; and if he is interesting, is not the art which makes him so immoral?"

Another : "How do you account for the world-weariness of both *Antonio* and *Portia* in their introduction scenes?"

A five minutes' recreation is this : One member of the class makes a quotation, asking another to place it—not in act and scene, but by whom it was said, to whom, and under what circumstances. The roll call, is always answered by quotations from the play in hand, and an alphabetical list is arranged of the best quotations made during study. Sometimes an acrostic is made upon the name of the play, for example :

- A. All the world's a stage.
- S. Sweet are the uses of adversity.
- Y. Your if is the only peacemaker ; much virtue in an if.
- O. Omittance is no quittance.
- U. Use thy discretion.
- L. Let gentleness my strong enforcement be.
- I. I will chide no breather in the world but myself.
- K. Kindness is ever nobler than revenge.
- E. Envy no man's happiness.
- I. I will forget the condition of mine own estate to rejoice in yours.
- T. The truest poetry is most feigning.

A paraphrase of some scene in the play may be given as a part of every class exercise, the listeners acting as critics upon the language, the grammar, the manner of the person speaking, and if there are omissions, they may be supplied by the critic.

An occasional geography lesson excites interest. The one from "Antony and Cleopatra" gives the following places, which may be described : Alexandria, Rome, Nile, Italy, Asia, Euphrates, Syria, Lydia, Tiber, Ionia, Sicyon, Modena, Messina, Cydnus, Parthia, Mesopotamia, Media, Philippi, Sicily, Armenia, Sardinia, Phœnicia, Cilicia, Actium, Athens, Cyprus, Capadocia, Lybia, Paphlagonia, Thracia, Tarentum. A lesson in mythology from the same play gives the following : Mars, Isis, Jove, Atlas, Phœbus, Venus, Cupid, Nereides, Mermaid, Medusa, Narcissus, Gorgon, Bacchus, Egyptian bacchanals, shirt of Nessus, Neptune, Thetis, Juno, Hector, Ajax, Mercury, Alcides, Dido, Æneas, Telamon, Ajax, boar of Thessaly. The lessons in mythology and geography may be arranged upon cards, which students draw at random ; then, from the card chosen, the pupil reads the name and tells all he can of that special place or myth, and also which part of his story is applicable to the case in point, as used by Shakespeare. The lesson is emphasized by studying the pictures of the mythological characters mentioned. Miss S. A. Scull's late collection of photographs, also her lantern-slides, are valuable for this purpose. One lesson may be given upon the American's Mecca, Stratford-on Avon, illustrated by pictures with incidents of Shakespeare's life.

Lessons in "Richard II." or any other play may be given like this. After the reading of a scene, reduce it to the fewest words, the pupils suggesting the thought that must be retained. After each act a committee is chosen to look over the work, and to write out a short story to be committed by the class. The synopsis of "Richard II.", Act I., might be as follows :

- Scene 1. The quarrel of *Bolingbroke* and *Norfolk*; the hostile meeting appointed at Coventry.
- Scene 2. *Duchess of Gloster* calls upon *Gaunt* to revenge her husband's death.
- Scene 3. The meeting at Coventry; challenges of *Bolingbroke* and *Norfolk*; King banishes both.
- Scene 4. *Aumerle* jocosely relates his parting with *Bolingbroke*; tidings of *Gaunt's* illness.

Another five minutes' recreation is an impersonation after this fashion, "I am said to be shallow, but with a good memory for wise sayings, full of self-conceit and fancied eloquence ; and I am, I think, a clever actor, but am called an eavesdropper, an insolent man, a prating knave, an old sinner, a tedious old fool, and my name is"—(this to be guessed by the class).

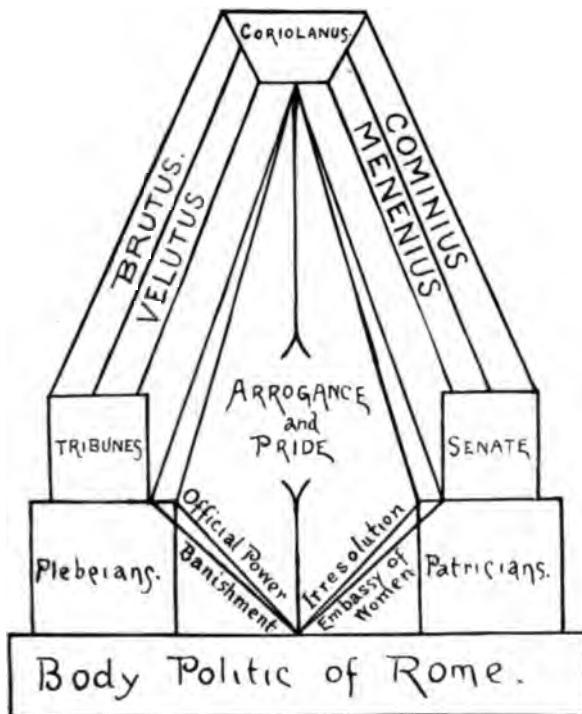
Class. *Polonius*, in the play of "Hamlet."

Another, I cannot refrain from giving, is taken verbatim from the impersonation of a little girl eleven years old: "I impersonate one of Shakespeare's characters, but I am glad I am not really the one, for she had no mother, and had to do just what her father and brother told her to do ; and

she became very much afraid, and very lonely ; and she loved a gentleman and he loved her ; but by and by he treated her very strangely, and she thought he didn't love her any more, and her father and her brother told her she must not trust him, and because she didn't have any mother to tell her trouble to, she went crazy and drowned herself. Her brother called her Rose of May, but Rose is really my name and hers is"—

Class. "Ophelia."

It is sometimes difficult to fix in the minds of students the framework of the play, and the sentiments and passions which hold it together. The pictorial idea has been of use here. A diagram grouping the characters and indicating to the eye the relations which they hold to each other fulfils this purpose. WERNER'S VOICE MAGAZINE for April, 1891, has a diagram of this kind upon "King Lear." The one presented to you on the board here is upon "Coriolanus."



EDNA CHAFFEE NOBLE'S
DIAGRAM
of
"CORIOLANUS"

Drawn by MR. L. B. C. JOSEPHS.

The last study is to abridge the play, so that it may be read in an hour and a half. The parts are then assigned and committed to memory and muscle, if you please, and, last, a rehearsal before a small invited public. The object of the guests is to stimulate the students to more careful preparation.

Each class, like the old city of Thebes, has not only its impregnable wall, but its hundred gates. One closed gate after another may be unlocked, until every avenue leading to the coveted treasure is open. This field is exceedingly rich. Explore, search, and find is the motto. Our civilization demands that the best be placed within the reach of the limited time of the many. Reveal, arrange, make accessible and usable the vast wealth of Shakespeare. What does it matter if we know no more of Shakespeare than the inheritance he has left? What matters it whether his name begins with S or B, provided we can walk hand-in-hand with the children of his creation? What if we cannot recite when and where he was born, and when the plays were written, and to what period they belong? This is mere reporting and of little *comparative* value. What if we do not know that the very things which are called "Shakespeare's slips" by one critic, are deemed by another to be "the most subtle touch of the master mind?" Teaching must enlarge and multiply its methods. The pressure of new truth and light is so great that we must find new ways for its revealing. This is a time of all others to make Shakespeare a special study in schools and classes. The energy of to-day is climacteric, and, as a consequence, we have a confusing mass of books heaped high around us, with magazine reviews as finger-posts pointing to them; and if we attempt to follow their leading, I fear a very much diluted Shakespeare will be all that is read. If ten or twelve weeks' study can be given to one play, the work need not be superficial, even if it cannot boast of that thoroughness which is only gained by a life's consecration to the one thing. In closing, let me say I do not wish you to think that these methods are always approved by the event. I do not intend to enumerate my failures. It would require more than another thirty minutes, and what I have said may be like papers in lost pocket-books, advertised as "of no value except to the owner."

DISCUSSION.

MRS. HOAGLAND, of New York: "I should like to ask Mrs. Noble if she does not consider the study of the play to be the first thing. We do not need to go into where Shakespeare first got his inspiration, as we know the plans are not original, but are taken from novel and history. Do you not think the class can get the construction from the study of the play? After they have studied the play then say to them, 'Shakespeare is no more now; the people in the play are now all living and Shakespeare is not to be considered any more.' "

MRS. NOBLE: "I do not think that the play is all-important, but one should also study the history of the play. We must know the history connected with it to interpret it correctly."

MISS MARTHA FLEMING, of Illinois: "Mrs. Noble spoke of work with children. I should like to know if she has classes of children, and if they can comprehend Shakespeare."

Mr. Lemuel B. C. Josephs then recited, "Idle Thoughts of an Idle Fellow," "A Solemn Warning" and "The Laugh without the Joke."

Mr. Virgil A. Pinkley recited two original selections, entitled, "A Grumbler from Grumbletown" and "Afterwhiles." He preceded the recitation with the following remarks:

"What a rich treat this convention has been! The entire week, up to this present moment, has been one of enjoyment. When I showed the circular of this convention to the President of my college, he said: 'You should be there. You can go.' I came, and I have lost only a few moments since I got here. One of the things which has particularly interested me is the question of working from the centre outward and working from the surface to the centre. Another question which has interested me is, 'Shall we feel?' How much that has been discussed! The best work I have read on that subject was by George Henry Lewes. We had an address here yesterday on æsthetics or the beautiful. We had also an admirable paper from Mr. Fulton, which will set us thinking. If that paper leads us to make fewer gestures it will be of worth to us. I remember another paper I appreciated. It was the paper of Mr. Wheatcroft, and I was very glad to see the elocutionists receive it so kindly. He had the right to present his side, and you had the judgment to receive it kindly.

"But, oh, that subject of Delsarte! I wonder if I dare say a word! I wonder if in the utmost kindness I could say a word without hurting anybody's feelings! There are two sides to everything. It is difficult to make a statement and not qualify it. Two of the brightest articles I have seen this year were one from Julian Hawthorne, son of the great novelist (I think it was in *Lippincott's*), and another article which appeared in *Werner's Voice Magazine*, and which I enjoyed greatly, by Alexander Melville Bell, in which he treats of the system. He says, 'My system is the elective system.' Let me apply that to Delsarte. If I can get any good from Delsarte, I have a right to it. But suppose I have Delsarte, but got it from experience only—from experience with my own pupils, from all the different works,—then you stand squarely on your own feet. It is yours. But I will not talk of Delsarte, but will recite the pieces I am down for on the program."

The subject next on the program was a paper by Mr. William B. Chamberlain, of Oberlin, Ohio, on

THE RELATION OF ELOCUTION TO COLLEGE AND UNIVERSITY EDUCATION.

THE college man is coming to the front. The day is past when the graduate will be rebuffed by any such remark as that attributed to Horace Greeley: "No, sir, we want no college man or any other horned cattle on our paper." Not only in the great professions, but as well in journalism, in all forms of public service, in those influential positions in connection with every great business enterprise in which trained heads are needed, will the college graduate find increasingly justification for the years spent in the broad and symmetrical development represented by the modern college and university courses. A man who is at the head of a large commercial enterprise recently said in my hearing: "More and more the responsible and influential positions in all our great business enterprises are being manned by college graduates. We do not look upon them, as we did formerly, as a class of men apart from the practical men of affairs, but we expect from them most efficient help in the line of directing and shaping the great undertakings of the business world."

A notable but by no means exceptional instance of the influence of college training upon a business man, and especially of the effectiveness of literary and oratorical culture, is found in the case of Chauncey M. Depew, whose brilliant, versatile and artistic after-dinner speeches contribute so largely to his popularity, his efficiency and his influence in connection with the great corporation which he represents. Mr. Depew himself said, in an address before the Yale Alumni: "If you or I have any ability to do easily the hard and disagreeable duties of our profession or business, it is because we got at old Yale that mental discipline which comes alone from being compelled to study and to master the most difficult, and as we then thought, detestable problems. Beyond all other sentiments, we cherish and revere through all the changes of life the men who crowded us at college toward their ideals. No matter how much we level up, genius and individuality in every department of thought or action will always lead." Deducting, as perhaps we may, a percentage for the enthusiasm of the occasion and the associations, there still remains in this utterance the solid conviction derived from experience of a most successful man of affairs.

We must remember, too, that the present generation represents a very considerable advance upon that of Mr. Depew in the line of what we may call a more practical and a more symmetrical college training. Latin, Greek, and pure mathematics, while probably never so well taught as today, nor so profitably studied, are not holding the almost exclusive place which they formerly held in the college curriculum. Science in all its branches, with its immense advance in laboratory methods, is beginning to give the spirit of investigation, of accuracy,—that wholesome skepticism which refuses to receive, unchallenged, every tradition of the fathers, and insists upon finding by genuine, patient, inductive study, what are the facts and forces and laws of the universe. Philosophy is broadening and subdividing, and is being treated with much more of the scientific spirit. The

same may be said of literature ; while the greatest advances of this generation are seen in the department of sociology, that great sisterhood of sciences which concern themselves with the relations of man in his connection with his fellow-man and in his present actual, temporal interests. This broadening and humanizing study, together with the movement belonging especially to our generation of university extension, is bringing the college-man into touch with his fellow-man, and, as we say, with the masses, in a way which has never been realized in any decade preceding our own. The college stands to-day for a whole manhood ; for diversified training of the intellect ; for direction and stimulation of the imagination and the emotion ; for the regulating and energizing of the will ; and, above all, it stands for that practical training which shall fit the college graduate to be preëminently a man among men.

Among these broadening and multiplying subjects of study, educators are coming to recognize the place and power of expression, as constituting at once the test and the training of the whole man. As the voice itself, while but one function of the man, is and ever must be in a peculiar sense the measure of the man, so expression, while constituting, in a sense, but one function of the mind's action, is that which preëminently belongs to all its operations. / Though late, our colleges and universities are beginning to recognize as an essential element in education that line of study which, more than any other, develops the whole man by fitting him for communication with his fellow-men. It is the special purpose of this paper to suggest for our consideration and discussion how the department of elocution or vocal expression may adapt itself to the educational conditions of our day ; how it may justify itself as one of the great subjects which shall demand the attention of earnest educators ; how it may supplement and strengthen all other subjects of study.

First of all, I would suggest that our subject needs to be more fully intellectualized. Elocution has been emotional, imaginative, æsthetic ; but it either has not been, or has not been believed to be, highly intellectual. I am convinced that the capabilities for intellectual training are as great in the domain of expression as in any other sphere of study. Vocal expression has the most obvious relations with psychology, as well as with physiology. Speech occupies the meeting-ground of the mental and the physical. The laws of thought as related to utterance may be considered a form of applied psychology. Speech is the revelation of mental action—of the man himself. "Speak that I may see thee," was the language of a gifted thinker and writer. It is this seeing of the unseen, this looking into the very processes of the mind itself, which constitutes the highest aim in the study of expression. I would not belittle any of the other offices of expression ; its emotional and æsthetic value none shall prize more highly than I ; its dramatic possibilities, in the highest and truest sense, I appreciate. But as a college man "I magnify mine office" in upholding the intellectual value which may be derived from a genuine study of this noblest of the arts.

Whatever may be the details of any system of philosophy in expression, or of any practical method of work, I think we must agree, as we have already said, that for thoughtful, certainly for educated people, no method

can command lasting attention or respect which is not essentially psychological. A good psychological method ought, moreover, to rest not upon fancies or analogies ; it should be founded upon axiomatic, or easily demonstrable, truth. It should take in the great facts that man, a spiritual being, invisible, but self-conscious, is endowed with powers enabling him to communicate his thought, his feeling, his volition, his soul-life, to his fellow-men. As it seems to me, the first great question for the mature mind, the natural starting-point, is purpose in communication. All conceivable purposes I view as condensable into these four heads :

- (1) The Presentation of Fact or Truth ;
- (2) The Discernment of Relations ;
- (3) The Excitation of Feelings ;
- (4) Persuasion or Domination.

These four great purposes address respectively the faculties of perception, of reasoning, of feeling or emotion, and of willing. The general conditions or moods of utterance corresponding to these different faculties are, first, Formulation, Presentation or Deliberation ; secondly, Discrimination ; thirdly, Emotion ; fourthly, Energy or Volitionality. It is noticeable, but by no means wonderful, that these four main purposes and moods should have as their counterparts the four universally recognized properties of tone, namely : Time, Pitch, Quality or Color, and Force.

Time, like space, is essentially negative, affording room for the operation of positive agents ; it is the condition for action rather than action itself, and the time-element in utterance is that which gives room, by rate and groupings, for the reception of ideas addressed to the perceptive faculties. It corresponds to the space-element in other arts.

Pitch, in the form of inflection, gives the pointings of the voice ; instead of mere space it adds the element of motion ; relations between ideas being symbolized by different movements of the voice in slides and circumflexes.

Quality, or tone-color, being the necessary and inevitable outgrowth of changes in circulation, tension and general condition of muscle and nerve, becomes the natural symbol of those emotional states, which, by nature's own arrangement, play directly and sensitively upon the physical organism.

Force of tone is the natural symbol of that impact or pressure of one personality upon another which we call volitionality or will-power.

Thus these four essential properties of tone are seen to be nature's means for symbolizing these great general purposes of utterance. Their minute subdivisions and practical applications it is not possible nor suitable here to trace. That would belong to the minute application of the science and the art. As regards its philosophical features, this general plan of approach to the subject seems to me to possess the advantage of starting at the beginning of the conscious thought-process, and finding its way, in logical progression, outward through these symbolisms to the corresponding faculty of the mind addressed. It cannot ignore any essential detail, nor can it, while faithful to its aim, allow any detail to over-ride or obscure the purpose for which it exists. It is always the man speaking through the

voice. Technicalities, artificialities, pretenses, must yield to rationally recognized purposes. These purposes measure the man as he lives in himself, and as he seeks to manifest himself to his fellow-man. Vocal expression, thus studied, cannot be considered foreign from the domain of philosophy, literature and art, inasmuch as it is concerned with the manifestation of mind. Nor can it ever separate itself from the practical realm of life, since it must always minister to that which constitutes, preëminently, the life of man, namely, self-expression. Hence, it is justified in claiming a prominent place among college and university studies.

Now, what position is actually held by this subject in the average curriculum? Our elocutionary work in schools and colleges has been, for the most part, a little class-room drill, interspersed with a few general hints and seed-thoughts regarding expression. We have always said, "Be flexible," "Be erect," "Let your bearing and gesture be expressive," etc.; but since Delsarte has shown us a rationale of bearing and gesture, we are able to substitute definite teaching, *i.e.*, method, for general exhortation. Likewise we have said, "Get the meaning," "Absorb the thought," "Realize the sense," without showing definite means for doing this obviously necessary thing. What we need is some approach to a method for cultivating the thought-absorbing powers in such a way as to connect them directly with the outward channels of expression.

The object in presenting the work as a study is something broader and deeper than the securing of an external delivery for the individual student. It is believed that the principles underlying the art of vocal expression offer true discipline, and furnish their quota of material for a liberal training. Expressional analysis must supplement rhetorical analysis, forming a sort of cross-plowing and subsoiling of literary and rhetorical study. As regards literature the attention is given to the motive rather than to the method, to mental processes rather than thought-products.

A few points may here be suggested as to ways in which this subject may commend itself as a real study adapted for college training.

First : Principles of analysis and expression must be so distinctly and fully stated and so thoroughly illustrated that the student shall have firm footing to go upon. This involves careful work on the part of the teacher in presenting each new point. It is assumed that the teacher is an intelligent and a sympathetic reader—a literary interpreter, though he need not be a great vocal artist. His chief business is to indoctrinate his students in principles of interpretation, which shall give them a rational basis for criticism. No "rules" will be imposed. Principles must govern.

Secondly : When the principle in question has been reasonably well apprehended, a lesson should be assigned that will test the student's ability to apply the principle to new cases. There should always be required written translations or paraphrases, which shall reveal the logical analysis and the literary or artistic interpretation. Mere taste or feeling must not be accepted as a standard. These will afterward come to assert themselves all the more effectually, if at first they are made amenable to reason. In this stage, therefore, there must necessarily be much patient toil on the part of both teacher and student; even to those well trained in general principles of language and in formal rhetoric, this field of expressional analysis

will be essentially a new one. The teacher should often point out, and should encourage students to find, relations between the rhetoric of the voice and that of the page. It will often be found that vocal interpretation is more exact than the forms of verbal expression with which the student has previously been familiar. This new point of view will often put things in a different light, or in another perspective. Principal and subordinate may seem to change places ; inflection and grouping will be found of more importance than punctuation ; transition and proposition will sometimes supersede paragraphing ; infelicities of diction, especially as to euphony and sentence-structure, will occasionally reveal themselves, even in the best of writings that have not been tested by the ear; standards of taste will begin to change, or rather will be challenged for their justification ; models that have been accepted as faultless by an unquestioning traditionalism may appear less glorious, while subtle beauties may be discovered in fields heretofore overlooked. All these changes require time and the patience of enthusiasm. It is in this stage of the study that its rational basis is found and its vital connection with literature and philosophy most plainly indicated. Experience shows that the most natural and useful place for this study in the college curriculum is between rhetoric on the one hand and literature on the other. It makes a finer and more practical test of the one, and becomes a most useful implement for the other. Some minds incline to analysis more than to synthesis ; others are impatient of explanations and are anxious to realize the artistic results of a method. We must be careful, on the one hand, not to waste time by needless speculation, and, on the other hand, not to endanger all our future work by hastily laid and insufficient foundations.

Thirdly : After the principles have come into the student's possession by this process of independent testing, they must be corroborated, modified, and vitalized by abundant practice. Much longer passages may now be assigned ; lengthy discussions on the given principles have now become needless, and may give place to enlarged application. When differences of judgment occur, they can be often settled, as far as it is possible to settle them, by taking the sense of the class. The teacher must always be ready to give a prompt, and, of course, an independent decision ; but it should be understood that his word is a "ruling," rather than a dictation, or an ex cathedra deliverance. It is never designed to silence the pupil, but always to enlighten and assist him. Independence of judgment on the part of the student must by all means be encouraged. Agreement with others, even with the best critics, is not the desideratum for the student. If he does not learn to exercise his own powers of insight and judgment, the study will but enslave him the more to arbitrary standards. No discouragement should be felt if at first the principles seem difficult of application, or if rulings under them often appear inconsistent. Many points will become clear by repeated exemplification. Caution needs to be used not to allow a hasty judgment once taken to color or neutralize rational considerations that may afterward be adduced.

It may be objected that if there can be no demonstrated or authoritative rendering which must be accepted, there is no positive teaching. The ready answer is, that in all work which seeks to cultivate the judgment, in-

dividuality and independence must be sacredly respected. Students will and do appreciate this method of work and this standard of criticism, and, if carefully watched, it need produce no laxness in the class-room drill. Extempore recitations will not often be attempted; the difference between a guess and a defensible independent interpretation soon becomes as apparent as that between an improvised and a prepared translation in any other language.

It is supposed that the teacher will have prepared himself on each lesson as he would in any similar study. He will not, however, give his rulings on the basis of his own interpretation alone, but will be prompt in seeing and cordial in accepting any other reasonable and tenable interpretation. This will require, on the part of the teacher, a fulness of knowledge and an alertness of attention that will, of themselves, do much to impart life and power to the recitation; and such guidance and criticism will be infinitely superior to imitation.

With classes well prepared in rhetoric and in an elementary course of gesture and vocal culture, the work here suggested may be quite well done in twelve to fourteen weeks of daily study. It will be found, however, that a review of these principles at a later point, and especially in connection with private lessons, will often yield to the individual student even more of suggestiveness and help than have been found in the term of class-work. While, then, it is not for a moment supposed that this analytic study of expression will produce the artistic results aimed at in the personal criticism and the more synthetic method of private lessons, it is yet believed that such treatment of the subject may secure the twofold object of general discipline and immediate practical utility, in connection with the related subjects of rhetoric and literature, and that it is as well fitted as are those subjects for class-work in college.

It is sometimes said that the age of oratory is past. Our own belief is that there never was a time in the history of the world when more people were influenced by public speech than to-day. Oratory is not dead. It may take on new forms and manifestations of life; its methods may change. We are not in these days so much thrilled by the extraordinary or tickled by the artificial. The conversational, the simple, the direct, is now accepted as the normal; and this is a sign of health in the popular taste. It indicates that the great mass of listeners are exercising, as never before, a wholesome criticism upon public speakers, and that there is a naturalness of approach, a community of interest, between orator and audience. These facts seem to us to justify the study of oratory as one of the departments of liberal culture in college and university. The mountain-peak does not rise from a low plain; nor does lofty and noble eloquence rise from the dead level of an unappreciative and unsympathetic populace. The scientific and critical spirit of our day cannot destroy; it will only rationalize and refine and elevate this most practical, most popular, and, at the same time, noblest of the arts. The greatest questions in statesmanship, sociology, philanthropy, and religion are pressing upon educated men; nor will they be settled by the pen alone. The human voice is the great instrument for the communication of practical and vital truth. Furthermore, it is not alone in oratoric or forensic use that this divine gift of speech finds

its justification and makes its appeal. The uses of a clear, discriminating, sympathetic, and ennobled style of conversation are as varied as are the interests of human life. For orator and listener, for teacher and taught, for every citizen and every member of society, something of real and practical value may be gained from a study of the properties of thought as related to utterance, and the most natural place for this study is in connection with those courses of literature and philosophy which form the framework of a college course.

Owing to Mr. Chamberlain's absence, this paper was not read, and the subject was thrown open for voluntary discussion. As no one volunteered, Mr. Clark moved that the discussion on Mrs. Noble's paper be continued.

Mr. Fulton objected to the motion and offered the amendment that the program be adhered to. The amendment was lost, and a vote was then taken on the original motion, limiting the time to five minutes. Carried. Mr. Clark was asked to occupy the time.

MR. CLARK: "I object most strenuously to the ringing in of outside matter in the teaching of Shakespeare regarding the text. My reason is that I want my pupils to read Shakespeare. If you would appreciate Shakespeare, read Shakespeare and not an outside history. Many of Mrs. Noble's suggestions are very valuable, but I do not agree that the history of a play must be studied. Study the play. I suppose in teaching Macbeth I have the pupils read the play over twenty or thirty times. I also read the play aloud to them. I then take the text as I find it. What does it mean? Then for the first time I allow my pupils to look up outside words. I make the pupils mark the emphasis and the pauses. I believe the best way to teach emphasis is to mark it."

The regular program was then proceeded with, and "The Relation of Elocution to College and University Education" was discussed.

MR. FULTON: "We have now come to one of the most important questions before us, as the colleges are looking to us as a convention to furnish them with what they want along the line of elocution. Now, what is it that keeps elocution out of the colleges? I think I can tell you. That which keeps elocution out of the colleges is the representation of it that college men see. Elocutionists, as a rule, have not been college-bred men and women, and they show only one side of elocution—the dramatic feature,—and that the colleges do not want. College faculties have nothing against such elocution in its place, but it is out of place in the regular college curriculum. If you are studying elocution for the purpose of entertaining audiences, that is one thing; if you are studying elocution for the purpose of being an orator, that is another thing; and the reason why the college presidents will not accept your elocution is because you show the imitative and dramatic side of it, instead of the mental and the oratorical."

MR. HOLT: "I think the great trouble in the universities is that they cannot get the proper talent to instruct the pupils. I know only recently I was offered a salary by a university that I would hardly accept from a public school. I at the time was receiving just three times what they offered

me. Until they can afford to pay for talent, they will not have teachers of elocution who will give satisfaction."

MR. H. W. SMITH, of Princeton, N. J. : "I will add that those who are at the head of our colleges are looking to the general culture of their pupils, and they give to them the best they can offer for their advancement. They are always on the lookout for something to improve their work, and it is only reasonable to suppose that they will receive elocution. Elocutionists in their public readings often make a mistake by giving pieces not of a high order. Now, the college president is looking to the development of his pupils' intellect, and they do not care for elocutionary training if it does not give the best thoughts written in our English language. I know it is a fact that many who are good readers do not give the best selections, because they say they are not appreciated. I am sure an elocutionist will always please if he takes the best selections he can get and gives them in the best way he can—in a way that will make his audience feel."

MR. CHASE : "I have but a little to say. True oratory includes dramatic expression. A man came to me a little while ago and wanted to sell me some shirts. I said to him that the kind I had been using for years was perfectly satisfactory, and I saw no reason for changing. 'But,' said I, 'if you have anything better I will take them.' He convinced me that he had a better shirt than I was wearing and I gave him an order. Now, I believe if the teachers can impress the colleges that they have something to teach, they will get what they want."

MISS CURRIER : "I should like to say that I represent a college with seven hundred students and a faculty of a hundred or more. When this college was opened, in 1875, the professor of elocution had over \$100 more salary per year than any other member of the faculty, and the professor of elocution is upon the same footing with any other professor in the college. I rejoice to say that elocution is properly appreciated at Wellesley College. I sent this question myself to the program committee, asking that it might be discussed. It is a most momentous question to-day. We must have elocution in our colleges. We must encourage college men and college women to study it. Every boy and girl should have training in elocution, so that the voice and body may be properly used by them. If we are to be a power as teachers, we must hold the standard high. We must select only the best literature. Our public readers must give only the best literature. One of the greatest difficulties we have at Wellesley is in getting an acceptable public reader. Our women want entertainment, but they want good literature—culture."

MR. LEAKEY : "I am most delighted to hear the report of the salary received by the professor of elocution at Wellesley. Mr. Holt mentioned an offer which he refused on account of the smallness of the salary. I know the amount but too well. The salary is very low. Why? Are we not worth a good salary? Do we not earn the money? I know it to be a fact that in most colleges even the penmanship teachers stand before the teacher of elocution. One of the things to be achieved by this convention is to force elocution into the place it belongs, to bring it to the front and make it worth

while for the colleges to pay salaries which a first-class teacher can accept. As German and French have been pushed forward, so must elocution be pushed forward; not to the exclusion of anything else, but to its own advancement."

MR. FULTON: "If the chairman will allow me a moment, I should like to set Mr. Leakey and the convention right in regard to the salaries that the colleges are willing to pay for the services of good teachers of elocution and oratory. You who do not teach outside of New York or Boston are not in a position to feel the college pulse of the great South and West; but I can assure you that the college presidents in this vast territory are soliciting the instruction of elocutionists of the right stamp. As a matter of fact, many of them are willing to pay a higher salary for this instruction than for their long-established chairs, because they recognize the drawing power of a chair of elocution. In the Ohio Wesleyan University, at Delaware, Ohio, they employ their elocutionist the entire fall term every year. During that time, the board pays him for class-work exactly the same salary they pay the president of that institution for the same time, and, in addition, they allow him all he makes on private lessons. Counting the actual amount received for class and private instruction, he has drawn, in the past three years, a salary of about \$400 more than twice the salary of a regular professorship in that university. Does this look like poor pay? Yet this university claims to be making money on the investment. They make a small charge of \$5 per pupil, for the fall term course, and the large number of students entering the eight classes of various grades, from the first steps in elocution to the higher work in Shakespeare and oratory, is generally large enough to almost pay the salary of the elocutionist. The students attracted to this university by the chair of elocution and oratory pay their regular matriculation and term fees, so that there is an actual financial gain in addition to the reputation of furnishing this very essential branch of college instruction. As an encouragement to the members of this convention, let me say, further, that the Ohio Wesleyan University has made this chair a regular professorship. The work counts as much as any other election in the course, and it is a required study in the senior year. I could give you as favorable an account of several other colleges and universities, of which I happen to know. Let us rest assured on the salary question. It is simply a question of supply and demand. Furnish that which the colleges want, and they will pay you for it."

MR. TRUEBLOOD: "I wish to say just a few words on the salary question. The course in elocution in the University of Michigan is accredited the same as Greek and mathematics, and the salary paid to the instructor is the same. The course is elective. It is so because it would be impossible to manage 2,700 pupils. Besides, by this you lose no time with those who do not want to study it, but do so because it is compulsory. Only those who are interested in the work need take it up."

MR. LEWIS: "I want to correct an impression which seems to prevail as to the standing of college men upon the subject of elocution. College men want elocution and will accept it. They expect to be called upon to speak,

and they wish to be able to express themselves intelligently. They want elocution, but they do not want merely recitation. College men, too, are trained in literature, and college professors know what good literature is ; and the elocutionist who comes before a college faculty must be able to select good literature to please them. Not only that, he must be able to use good language when he talks."

REV. C. B. TREAT, of New York : "I feel very strongly upon the question before you to-day. I was at one time myself a member of a college faculty, but am now in another calling. There is one difficulty in gaining admission for elocution into the colleges, and that is that there is so much else knocking for admission. There are so many important branches of study now trying to get in, that it is hard for anything new to get in. You cannot accomplish more than so much in a certain time, and the college courses are now so crowded that there is scarcely time for what is already in the curriculum. No matter how much a faculty may appreciate the art of elocution, it is hard to find a place for it. You should teach the public the need of it, and teach it to the children. This is the way to get your foot-hold in the universities."

Mrs. Ella Skinner Bates then gave a reading of the "Trial Scene" from "King Henry VIII."

The convention adjourned till 2 p.m. the same day.

FRIDAY AFTERNOON.

The convention was called to order at 2 p.m., President Mackay in the chair.

The paper of the afternoon was by Mrs. Anna Randall-Diehl, of New York, on

READING IN THE PUBLIC SCHOOLS.

THERE is a drop of Quaker blood in my veins which speaks out and tells me that if I will look into your eyes and talk to you in a come-let-us-reason-together sort of a way, it will be better than reading what I have to say. But I am set down for a paper, and a paper it shall be.

You will agree with me when I say that no branch in the whole curriculum of education is so poorly taught as that of reading. The limit of the program confines us to the public schools, but the evil of poor reading does not begin and end there ; it is well-nigh universal. We are a parliament of public readers and teachers of reading. Reading—I like that word a thousand times better than elocution. It seems to savor more of the naturalness that belongs to true art, though perhaps this idea comes from the misuse of the word, and the dreadful, dreadful "Polish-Boy-Curfew" people who have committed so many crimes in its name.

In this convention a vast territory is represented. We are here from twenty States of our Union and from Canada, our dear neighbor, who ought to be federated with us and who will come in some day, we hope.

There are teachers of reading here from the normal schools, schools of divinity and of law, professors of oratory from colleges and universities, teachers in private and public schools, and private teachers of elocution.

Why cannot we put our shoulder-blades to the wheel, as Josiah Allen's wife would say, and find ways and means for improving the reading of the whole country? Is it too much to say that we can do this, if we work with a will?

What are some of the causes of poor reading in the schools and how shall they be remedied? The teachers themselves are not good readers. They make careful preparation by thorough study for teaching all other branches, but they conduct reading-classes while utterly ignorant of the very elements of the art. They plan special methods for daily work in other studies and leave reading to the hap-hazard chance of the brief period allotted to it. The same teacher whose mind is alert when conducting a class in mathematics, takes the reading-period for complete mental relaxation.

Correct vocal expression cannot be given without proficiency in pronunciation, enunciation and phonic analysis. The great mass of teachers, if weighed in these balances, would be found wanting. A large experience in teacher's institutes convinces me the great majority of public school teachers throughout the land could not enumerate the phonic elements of the English language and give illustrations to save their lives. "Do you give phonetics?" said a teacher to me. I thought she meant shorthand, and at once proceeded to direct her to a teacher of stenography. "Perhaps you do not understand," she said. "I wish to learn how to spell like this—s.(hissing) a-t, cat." I saw what she meant and knew that she needed instruction, took her for a pupil and in time found her an apt one. I have thanked God many times for sending to this earth a humble schoolmaster who drilled me for two years in Wright's orthography, and gave me the start in reading which has culminated in my life-work.

We sat upon the high benches in that little red school-house and had daily practice in spelling by sound. He was a rare man, an Arnold of a teacher, doing more for me (for he taught other things as well as he did reading) before I was thirteen years of age than all the teachers I had after. My gratitude to him is unbounded. When I had become a teacher he had gone to his reward, but I took his daughter and tried to instruct her in every way as her father taught me. I think, when I am so happy as to reach the heavenly world, I shall not ask to see Moses or Elias or any of the prophets, but that dear, faithful teacher; and I shall ask the first archangel I meet, "Where is Webster Hopson?"

Another cause of poor reading in the schools lies in the fact that the children are not required to prepare the lesson. Time is set apart for the study of arithmetic, geography, grammar, but the reading-lesson is entirely neglected. The judicious teacher has a program of study as well as of recitation; time should be given to silent study in school, that the pupil may master the letter of the text, and decide how the reading should be done, after which he should be required to read the lesson aloud a specified number of times before it is taken into the class.

The teacher must be able to correct the special faults of pronunciation

and language in his location. The patois of the street-gamin of New York as to pronunciation, nomenclature and choice of expression is well-nigh unintelligible to one who has not given it special study. It is full of words not found in Webster's or any other dictionary.

“ Hey, Swipsey! Kid Sixey's got hurted,
Bruck 'is leg jumpin' off 'n a car;
Dat kid 'e's too small fer dis bis'ness!
He orter be hum wid 'is mar.”

“ 'Is mar! Wot yer givin' us, Ikey?
Dat kid haint no mudder, she's dead;
'Is fadder does time on de Islan',
'Nd 'e's got to hustle instead.”

The old New Yorker says “dor” for “door,” “flor” for “floor,” “sord” for “sword.” He goes to schoo(a)l when he is young and to heaven when he dies. In many parts of Pennsylvania we have a mixture of English and German, forming a dialect which is miscalled Pennsylvania Dutch. Double *o* is given very nearly the sound of *u* short, as “sup” for “soup,” “spun” for “spoon.” We hear them say, “The fire is *gå*,” meaning the fire is all gone. They intend to say there is no more fire. They “red up” a room when they put it in order, and a lady “reds up” when she arrays herself in her Sunday frock. We hear in Philadelphia and the country around about that city “dæ, pæ, læ,” instead of “day, pay, lay.” We hear of “mă, pă, grandmă, grandpă;” but in Missouri these dear relatives are called “maw, paw, grandpaw, grandmaw.” In Boston, that city of “culchah,” we hear “clawk” for “clock” and “bawx” for “box.” The North Carolinian says “are” for “ear,” “nare” for “near” and “hare” for “hear.” In Vermont the nimble-“läggd” boy climbs the hay-mow for “äggs” after “comin’” from school. The Virginian goes to bâde; instead of “bed;” he is “läde” instead of “led;” he sees the blue in the “skey,” and the rose hue on the cheek of the “gyirl.”

With the mixed population of our large cities, representing all nations under the sun, there is much to do in overcoming brogue. A personal experience may be cited. Some years since, in the city of Oswego, it was my good fortune to teach a class who were made up entirely of the children of foreign parentage. The largest number were Irish, the next German; there were some French and a few English. They all came from uncultured homes, and the parents of many could not read or write. I found the Irish the most docile, pliable and ready to be improved, though I had to correct their error of using the compound stress in addition to removing all traces of the brogue. Not wanting to be outdone by “annybody,” however, they made rapid improvement. The Germans came next. They had great difficulty with the *p's*, *d's*, *b's* and, to them, the dreadful *th*; but they had the dogged energy of the race and conquered at last. The French children found the language more difficult, but gained it finally. The most incorrigible pupil of all was the little “Henglishman,” who, I thought, would keep on saying “Hann” for “Ann” and “arm” for “harm,” till

the last hour of recorded time. But he, too, fell into line before the year was over; and when the class passed from my hands to a higher department there was no trace of the brogue left.

My method of teaching was this: I tabulated upon the black-board the errors as they appeared, under the headings Irish, German, French, English, and day by day drilled each class of children upon the particular corrections needed.

Everything has in itself the elements of its own destruction, and a school-mastery precision is nearly as unfavorable to correct expression as one that presents faults of pronunciation. One should be correct without being a slave to being correct.

The question is often asked, When should the study of elocution begin? As soon as the child has the power of expressing an emotion. At first he is unrestrained, and usually can make his wants fully understood. It is after he goes to school, and the mechanical process of syllabication and spelling out words in the most harsh and unsympathetic manner possible is practiced that all of nature's freedom is lost. It is the teacher's duty to open blind eyes, unstopp deaf ears and unchain palsied limbs; not to bind the organs of expression, but to give them freedom.

Mme. Géraldy-Delsarte, who was recently in this country, found that, while the pupils of the famous system named for her father had acquired flexibility of limb, so that they could almost take their joints apart by relaxing movements, their faces, as far as expression was concerned, were tied up in iron bands. She accordingly gave her pupils much exercise in facial gymnastics. In the Laocoon the muscles of dolor are drawn so as to show deep furrows of the brow from side to side, while at the same time there is an obliquity of the eyebrows which cannot be produced upon the human face while the brow is in that position, unless the corners of the eyes are pulled down by outside force.

But the limit of this paper is reached. I would like to speak of the necessity of training the child in imitation, of developing feeling, of artistic skill, and, above all, of common sense in reading, but time will not allow.

DISCUSSION.

Mr. William D. Goewey was on the program to lead in the discussion, but a telegram from him was read by the Secretary, stating that it was impossible for him to attend.

MR. HOLT: "I move that those who have not spoken as yet in this convention be allowed to express themselves upon this subject. I notice there are a great many here who have taken no part in the discussions." Carried.

MISS AMELIA B. MYERS, of New Jersey: "I have not spoken before and as this is a work in which I am engaged, and which is very dear to me, I will say a few words. I should like to add a plea as to the character of matter that is given to the children to read. The reading-books, as a rule, do not contain the best reading-matter. I give my pupils at first things

from Longfellow and then we go into mythology. Girls thirteen and fourteen years of age read Byron. At first they want to fall into a sing-song style, but after they get into the sense and beauty of a poem, they get out of that and read naturally and intelligently. I think the reason that a good many educators feel that elocution is not intended for their schools is because methods have been used that are inferior."

MISS STILLWELL: "I would add that physical culture is an important point in teaching children reading. I make my children exercise just a short time before beginning to read. When they are invigorated we commence. I think a great deal depends upon the teacher. If a teacher loves her work, she will inspire her children."

MR. HAMBERLIN: "It is the professed business of teachers in other branches to teach their pupils to understand what they read. It should be the same in this, and you should teach your pupils to read what they understand, and that only. Never allow them to read anything they do not understand. To understand what you read is the ground principle when it comes to the reading."

MISS WELBY: "I think that parents are as much to blame for the poor reading of their children as the teachers of the schools. If parents encouraged their children in doing things right at home and encouraged them in their work at school, it would not be so hard for the school-teachers."

MISS MCFRANCIS, of New York: "I wish to know if what I have been listening to in this discussion is not simply analysis?"

MR. McAVOY: "It is analysis and synthesis; drawing out a lesson; taking it apart and putting it together again."

MRS. DIEHL: "I did not intend to do more than give the underlying principles in my paper. I do not believe that anybody can be a good elocutionist, but you can teach any child to pronounce distinctly and articulate correctly."

MRS. CORA W. ALFORD, of Virginia: "Mrs. Diehl in her paper alluded to the fact that children should prepare their reading-lesson as well as any other lesson. It has been my experience that teachers require too much preparation, that is, too much of the kind of preparation they carry on. Children go to their classes often so tired from preparation that they are disgusted with what they are trying to read. One reason why it is so hard to teach in high schools is that the children have been so poorly taught in the lower classes. One trouble in the way of having young children prepare their lessons is that they are incapable of analyzing for themselves. They are not accustomed to picking out the thought-word. I believe in preparation to a certain extent, but first see that the children have the thought-word and the full meaning of what they are going to read. After a while they will get so they can analyze for themselves."

MISS ANNIE THOMAS, of New York: "I find that the trouble in the public schools lies to a great extent with the teachers, and the way for us to teach the children is to teach their teachers. These teachers frequently have no voice, and speak incorrectly themselves. The children follow their example and, of course, speak wrongly also. Children in school should be

taught physical culture; culture of the body as well as culture of the mind. The children are allowed to sit stooping in the class-room and get round shoulders and narrow chests. I notice many of the teachers in the same position. Pardon me for referring to my own book, but there will appear next week a book on 'Psycho-Physical Culture.' In that it can be seen how I make elocution a part of physical culture."

MISS ELIZA A. MCGILL, of Indiana: "I think one reason why the children of our public schools read so poorly is that they are crammed from morning until afternoon with grade work, that is, their regular course studies, such as arithmetic, history, etc. There is so much for them to do that the teachers have little time to correct reading. We teachers are given just so much time to get over a certain ground in the studies, and if we take up time with correcting the reading of the pupils, we cannot cover this ground and would not hold our positions."

MRS. GADDESS: "How far should action be taught in teaching elocution in the public schools?"

MRS. BANKS: "Just so far as is natural. Do not allow any affectation."

MR. MCAVOY: "About fifteen years ago I went to Indianapolis. There was very little teaching of reading done there, and no physical culture. I took upon myself the task of teaching fifty boys and girls on Saturday in reading-exercises. Two years afterward elocution was introduced into the schools there; four years after physical culture was introduced into the same schools, and now all the schools are teaching physical culture for health purposes."

MR. MAYNE: "I think I heard the question asked a while ago, How far should action be taught in the public schools? Or, in other words, you might say, How far should gesture be taught? We ought to remember that gesture is a manifestation of emotion, and gesture should be taught just so far as it corresponds with the sentiment and expression. There is not much need of gesture, however, it seems to me, with the reading that is done in the public schools, as it is not generally of such a nature as calls for gesture."

MRS. EVELYN AYRES, of New York: "Is not gesture a question of temperament?"

MRS. WEBB: "In respect to the lady's question I will say that it is, to a great extent; one individual will incline to gesture more than another; but it seems to me this is flying off at a tangent. We are not taking mannerism into consideration, but are discussing ordinary reading in the public schools. The teaching of physical culture is an important factor in this. I agree with the lady who said we should teach the teachers and through them teach the children. I have had considerable experience myself in teaching teachers of public schools, and it is a known fact that the classes under the teachers who take instruction in elocution themselves all make a higher percentage during the year than those under teachers who do not take such instruction. Mr. Hunt, the President of the Board of Education, said to me yesterday that he wished I could have all the public school teachers come to me, and that they would do so if his influence could make it so."

Mr. Soper here asked permission to speak a few words not upon the subject.

Mr. Holt moved that he be allowed three minutes. Carried.

MR. SOPER: "I understand that this convention intends to meet annually, and each year in a different city. I wish, therefore, to invite the next convention to come to Chicago. As you all know, the World's Columbian Exposition will be open then, and I fully believe you will have a hearty welcome if you go there. I, therefore, make a motion that this convention when it adjourns, adjourn to meet at Chicago next year."

President Mackay declared the motion out of order, and it was not put to a vote.

Miss Lily Hoffner Wood then read "To-Morrow at Ten" and "Kenyi."

Mr. Williams announced that the Committee on Organization was ready to make a report.

MR. SOUTHWICK: "I move that associate and invited members be asked to retire while this report is being received and discussed." Lost.

REPORT OF COMMITTEE ON PERMANENT ORGANIZATION.

"THE committee to whom was entrusted the work of preparing articles and nominating officers for a permanent national body report as follows:

"We are assured that the interests of the general public, as well as those of us represented at this convention, will be advanced through the strength and wisdom which come from the organization proposed of those engaged as teachers of elocution and as public readers. The name of the institution has been the subject of careful and continued discussion at different meetings of the committee, as also the constitution and by-laws herewith reported. A society or guild, like a book, is burdened with a long name. It is also fettered by a long and complicated constitution and numerous rules. As the organization grows, the code which governs it can be modified to suit its enlarging life.

"CONSTITUTION.

"1. *Name.*—This body shall be called the National Academy of Elocution and Oratory.

"2. *Object.*—To promote vocal culture and dramatic expression, and to unite the members of the fraternity of readers and teachers of elocution and oratory in closer professional and personal relationship by means of correspondence, conventions, and exchange of publications.

"3. *Membership.*—Any teacher of vocal culture or dramatic expression, public reader, author or publisher of works on elocution, may, on nomination by Directors and annual payment of \$3, be elected a member and entitled to the privilege of active membership, including the published annual proceedings of the body. Associate members, not designated above, may

be elected upon nomination and the payment of \$3. They shall not be entitled to vote or hold office, but shall enjoy the other privileges of membership. Persons of eminence in the profession, or such as may have rendered conspicuous service to the institution, may be elected to honorary membership.

"4. Officers.—There shall be annually chosen a President, two Vice-Presidents, a Secretary, and a Treasurer, whose duties shall be those ordinarily devolving upon such officers. There shall also be a Board of 21 Directors, divided into three classes: Committee of Ways and Means, Literary Committee, and Trustees. The seven persons receiving the highest number of votes shall be elected for three years, the seven receiving the next highest number shall be elected for two years, and the next seven for one year.

"The officers first named shall be ex-officio members of the Board of Directors. Seven directors shall be elected annually to fill the places of the seven retiring.

"5. Meetings.—The annual meeting of the Academy shall be held at such time and place as the Directors may suggest and the Academy determine.

"6. Sections.—The Academy may, during the year, organize itself into sections, each appointing its own chairman, and each being responsible for papers and reports in its special department of study, which documents shall be forwarded to the Directors.

"7. Alterations.—Alterations of this constitution may be made by a vote of two-thirds of the members present at any annual meeting, provided that three months' notice of the same shall have been given by the Directors in writing.

"BY-LAWS.

"1. Rules of Order.—Rules of order shall be those which govern all deliberative assemblies, Robert's 'Rules of Order' being the standard of authority in cases of doubt.

"2. Quorum.—Seven shall constitute a quorum in the Board of Directors.

"3. Elections.—A majority vote shall decide the question of the reception or the rejection of new members. Unless a ballot is called for, all elections shall be by acclamation. Not more than three honorary members shall be elected in one year.

"4. Committees.—The sub-Committee on Ways and Means shall consider and report to the Directors the time, place, and arrangements for each annual meeting, subject to the approval of the Academy. The Literary Committee shall be responsible for the literary, scientific and artistic features of the annual meeting, and shall report the same to the Board. The Trustees shall have control of the property of the Academy, books, manuscripts, or works of art. They shall be responsible for the custody of revenue of the Academy whether from donations, bequests, members' fees, investments, or from other sources.

"5. Absent Members.—Members detained from attending the annual meeting shall notify the Secretary.

"6. Modification or Suspension of By-Laws.—The above provisions shall be modified or suspended only by a two-third vote at regular meetings."

DR. THWING: "I move that the articles of the constitution and by-laws be taken up one by one for adoption." Carried.

MR. WERNER: "I move to amend the name of the organization to read,

‘This body shall be called the National Association of Elocutionists and Teachers of Oratory.’”

MR. HAMBERLIN: “I offer the following amendment to Mr. Werner’s amendment: ‘This body shall be called the National Association of Teachers of Reading, Oratory and Dramatic Expression.’”

MR. FULTON: “I would like to suggest that the last name is entirely too long. The association should not be encumbered by a long name.”

MR. CLARK: “I wish to ask how the word ‘national’ is construed. If it include only the United States, and Canada be excluded, I shall have to withdraw. I merely want to know if the word ‘national’ will include Canada.”

CHAIRMAN: “I can say that Canada will be included. The name national is given merely for use in incorporating in this country; but anybody can join from any country.”

MR. LEAKY: “I object to the word ‘Academy’ in the report of the Organization Committee, because it localizes the organization, and the association is to take in the whole country.”

A vote was taken on Mr. Hamberlin’s amendment. Lost.

MR. SOPER: “I wish to offer a further amendment: ‘This body shall be called the National Elocutionary and Oratorical Association.’” Lost.

MR. BARBOUR: “I offer this amendment: ‘This body shall be called the National Association of Readers and Teachers of Oratory.’” Lost.

President Mackay suggested that the only way to get at a name was to vote on it word by word. A vote was taken on the word “National” and carried. A vote was taken on the word “Association” and carried.

Mr. Hamberlin moved to substitute “of Expression” for “Elocution.” Lost.

MR. FULTON: “I object to the use of any word or words that shall take the place of the honored word ‘elocutionist.’ This is the first great opportunity in the history of our profession to dignify that term, and we cannot afford to slight it. Many of us have felt the keen edge of sarcasm with which that name has been uttered, and we have borne the disgrace that others have brought upon it; but we have not forsaken the banner upon which that name is inscribed. We have fought for it, and it has become sacred to us. Not only have we fought for it, but under that name we have conquered and triumphed. Shall we discard the flag in the hour of victory? The schools and colleges of the land are looking toward us today, and largely upon our deliberations will their recognition of the elocutionist depend. Let us show the world that we are not ashamed of our name.”

over to Werner

Mr. Ayres moved that the words “of Elocutionists” be added. Carried.

MR. SOUTHWICK: “I move that the name of this Association be ‘The National Association of Elocutionists.’”

Mr. Werner accepted this as a substitute for his original amendment, and the motion was carried.

~~X~~ Mr. Werner offered the following amendment to the By-Laws: "No person, whether a member of the Association or not, shall be allowed to advertise in any manner in the rooms of the convention, any publication, composition, device, school, or invention of any sort, whether by free distribution, by circulars, or orally." Carried.

The remainder of the report was taken up article by article, and the Constitution and By-Laws, as amended and adopted, are as follows:

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"4. *Officers.*—There shall be annually chosen a President, two Vice-Presidents, a Secretary, and a Treasurer, whose duties shall be those ordinarily devolving upon such officers. There shall also be a Board of twenty-one Directors, divided into three classes: Committee of Ways and Means, Literary Committee, and Trustees. The seven persons receiving the highest number of votes shall be elected for three years, the seven receiving the next highest number shall be elected for two years, and the next seven for one year. The officers first named shall be ex-officio members of the Board of Directors. Seven directors shall be elected annually to fill the places of the seven retiring.

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"6. *Advertising.*—No person, whether a member of the Association or not, shall be allowed to advertise in any manner in the rooms of the convention, any publication, composition, device, school, or invention of any sort, whether by free distribution, by circulars, or orally.

"7. *Modification or Suspension of By-Laws.*—The above provisions shall be modified or suspended only by a two-third vote at regular meetings."

The following officers for the ensuing year were unanimously elected:

President, F. F. MACKAY.

1st Vice-president, HANNIBAL A. WILLIAMS.

2d Vice-president, AUSTIN H. MERRILL.

Secretary, GEORGE R. PHILLIPS.

Treasurer, THOMAS C. TRUEBLOOD.

It was decided to ballot for the Directors at the evening session.

The convention then adjourned till 8 p.m. the same day.

FRIDAY EVENING.

The convention was called to order at 8 p.m., President Mackay in the chair, and the following program was rendered:

Music.—Vocal Duet. MRS. FLORENCE H. JENCKES, Soprano, and Miss NELLIE SABIN HYDE, Contralto.

Readings by MRS. MCLEOD LEWIS, Claverack, N. Y. "Lorraine Loree," *Kingsley*. "That Waltz of Von Weber's," *Nora Perry*. "The Elf Child," *J. W. Riley*.

Music. - Vocal Solo.—Selected. By MISS ALICE MANDELICK.

Reading by MR. WALTER V. HOLT, Brooklyn, N. Y. "Sohrab and Rustum," *Matthew Arnold*.

Reading by MRS. J. E. FROBISHER. Scene from "Mary Stuart." *Schiller*.

By request of President Mackay the associate members and non-members withdrew from the hall, and the convention proceeded to ballot for Di-

rectors. Mr. Soper was appointed judge, and Messrs. Trueblood and Werner, tellers.

The following persons were elected to serve for three years on the Board of Directors : S. H. Clark, Caroline B. LeRow, Mrs. Edna Chaffee Noble, Robert I. Fulton, R. L. Cumnock, J. W. Churchill, and Edgar S. Werner.

The following persons were elected to serve for two years on the Board of Directors : W. T. Ross, Moses True Brown, George L. Raymond, C. W. Emerson, F. Townsend Southwick, Mrs. Frank Stuart Parker, Mrs. J. W. Shoemaker.

The following persons were elected to serve for one year on the Board of Directors : Virgil A. Pinkley, Mrs. S. S. Curry, Mrs. Genevieve Stebbins, L. R. Hamberlin, W. B. Chamberlain, Mary A. Currier, Anna Morgan.

Mr. Hamberlin offered the following resolution :

"Whereas, we, the members of the National Association of Elocutionists, are fully conscious of our indebtedness to Mr. Hannibal A. Williams for initiating the movement which, by a well-directed and well-executed plan, has, notwithstanding discouraging precedents, made this Association and its permanent organization possible, be it therefore

"Resolved, That this Association, in its first convention assembled, hereby tender to Mr. Williams its sincere thanks for and appreciation of his efforts in its behalf." Adopted.

The convention then adjourned to meet on Saturday morning at 9 o'clock.

SATURDAY, JULY 2.

The convention was called to order at 9 o'clock, President Mackay in the chair. The session opened with a paper by Mr. George R. Phillips, of New York, on

PULPIT ORATORY.

IT will, I think, be generally conceded that speech, whether divinely bestowed, acquired or evolved, is that which, combined with reason, stamps man as the very highest order of creation. By means of this faculty he is enabled to communicate intelligently with his fellows, not only for daily intercourse, but also for conveying the results of his own thoughts and the conclusions at which he may arrive. Like every other gift which man possesses, it may be put to the best use, or be made to subserve ignoble purposes. By means of it he blesses and curses; he proclaims truth and error. He can use it for the advancement of the truest interests of his kind, or for their lasting injury. It is one of the great levers by which the world is moved, and man is thereby influenced by his fellow-man for good or evil.

Whilst one will not deny the splendid utility of this gift in imparting general knowledge, nor the many ways in which it can be beneficially employed, there is one plane to which it rises in usefulness superior to all others, and that is when it is made the medium for setting forth great and eternal truths in the best interests of humanity for time and eternity. The man who, in the discharge of his duty, undertakes the defence and protection of his fellow-man regarding his rights and privileges as a citizen, takes upon himself a serious responsibility; but that responsibility pales in comparison with that assumed by him who stands before an audience to speak of God, and of man in his relation to God.

In every condition of life, anyone who hopes for or aspires to success seeks, as a rule, to qualify himself by every possible means to gain his end. The physician who seeks to make his mark as such, keeps himself abreast with the latest discoveries in medical science; the lawyer who aims at making something more than a local reputation, studies continuously and perseveringly everything that bears on his profession. And so through every calling of life. Curiously enough, the minister, upon whom devolves the most serious obligations and responsibilities, is oftentimes the only one who seems satisfied to rest upon the knowledge he has obtained in his collegiate course, and neglects to qualify himself at all points for the varied duties he is called upon to perform. And yet, the day is surely wellnigh past when a minister can depend for success on a solemn face, clasped hands and a white necktie. It is becoming more and more an admitted fact that men in their several professions should know all they can, know the best they can, and then acquire the best method of giving forth to others the knowledge they have obtained. Great truths are never in any case made more acceptable by being uncouthly presented, nor are

they rendered more convincing by awkwardness of demonstration. Precious stones are not enhanced in worth by a poor setting, and while the inherent and intrinsic value will doubtless remain unimpaired, we all know how much more effect a beautiful gem has on our minds when it is suitably environed.

It is not given to every man to possess all the qualifications that are involved in the composition of a really good pulpit orator. In fact, there are but few who are so highly favored; but everyone entering on the sacred vocation ought, in view of the high and momentous interests at stake and the responsible position he occupies, to cultivate, with care and assiduity, such of the gifts as he may have, and thus qualify himself for the discharge of his solemn duties. Usually that citizen who is chosen to represent his country in another land, seeks to fit himself for the position, not only by general attainments, but by the acquisition of such special knowledge as shall best enable him to fulfil his obligations. How much more should God's messenger endeavor to be prepared at all points for his most responsible position? Impressed with these views, I think that certain qualifications, if ordinarily and naturally enjoyed, should be carefully cultivated; or, if not thus possessed, should be, if possible, studiously acquired. I speak not now, of course, of the matter to be uttered, but of the manner in which pulpit work may be efficiently performed.

One of the greatest charms in a minister's delivery is a clear, resonant voice; a voice that appeals to and holds the attention of his hearers. It is to be remembered that there is no other means of communication between the minister in the pulpit and the audience in the pew than the voice; and surely it must be considered advisable to bestow that attention upon it as shall render it fully equal for its important functions. We all know how much better it is to have a pleasant recollection of the utterances of a well-trained voice, than to be glad to escape from its inharmonious sounds. Effort should be made to secure strength of the voice. It is often painful to see a minister laboring to make himself heard, and with his utmost exertion unable to reach those who are beyond the first eight or ten pews; to all others in the church the service, under such circumstances, will partake more or less of the character of a dumb show. It is almost superfluous to say that there are few things more objectionable than a whining tone; it can only give one the horrors, and its possessor can seldom hope for a lengthened hold upon any congregation. A shrill or piercing voice is decidedly unpleasant. Almost equally so is that which is used as if it were a trumpet, and from beginning to end of a discourse makes the welkin ring and comes within measurable distance of deafening the audience. It may not be always easy to strike the happy mean, but usually by care and cultivation this can be obtained. There are some preachers who are able to speak only for a short time with the voice under complete mastery and control; after a little while, to the distress of themselves and their audience, the voice becomes husky and hoarse, and to such, the Monday morning with its accompanying sense of weariness is a source of continued discomfort.

Then the tone of voice should always accord with the subject-matter dealt with. A sad tale in a joyous voice, or a happy illustration in lugubri-

ous tones, is painfully incongruous. There cannot be any doubt of its being a duty, incumbent on all preachers, to use all the means within reach, to make as perfect as possible the glorious instrumentality which God has bestowed on man for the dissemination of His great truths.

In the next place, there should be at all times distinctness of utterance and clear enunciation. It must be within the knowledge of some of you how often an audience is perplexed and unable to understand words, phrases and sentences that are carelessly or indistinctly read or spoken.

A further qualification for success is the use of proper emphasis and inflection. Few things are more painful than to listen to a man droning on in a monotone for half an hour or more. Ordinarily the effect is provocative of somnolence—certainly not the object for which people are gathered together. From time immemorial no one has ever been able to hold the attention of an audience, unless some regard be paid to this important matter. To allow all the words in a sentence or passage to drop from the lips of a speaker with one uniform sound, cannot be conducive to intellectual or any other kind of enjoyment.

Some men are gifted more than others with the power of word-painting. These can, by their ability in description, bring a scene with wonderful vividness to one's very presence. They can make you hear and see and feel that which they describe. The hearer becomes for the moment a part of the transaction. By this power he is made to see that Goliath is indeed a giant, heavily armed, and striding with a force that almost makes the earth to tremble, instead of appearing as a pygmy, or a man of ordinary stature. One need not go to the extreme of the celebrated William Dawson who, in describing the "Flood," caused his hearers, by his graphic description, to participate in the building of the ark, and to dread the waters as they seemed to burst from beneath and above them. But how much better this is, than so to describe the scene as to leave no impression whatever that a nail had been struck or a drop of water poured forth!

But, it may be said, that all these defects of voice and delivery are of no moment, if the preacher manifests great earnestness. The possession of this quality is undeniably most important, but it by no means acts like charity in the covering of a multitude of errors. The very earnestness of a preacher will often intensify his disagreeable or unfortunate peculiarities, and it is his duty to make his earnestness effective by removing everything that can mar or hinder it. His duty is to consecrate body as well as mind to his work, and to bring and keep both in subjection for the attainment of the best results.

It is often remarked that men well known and respected for their piety and erudition, are unsuccessful as preachers and fail to be attractive speakers; and people wonder why it is so. As a rule, the reason is that such men are too often satisfied with the possession of strong mental gifts and attainments, and neglect or are indifferent to the acquisition of those bodily powers which would enable them to utilize with fullest advantage and benefit their exceptional learning.

Again, many are afraid of anything that seems to savor of the dramatic, and would rather be lame, tame and ineffective, than resort to methods which they unfortunately think unworthy of them. Let such men reflect

for a little on the purpose of their calling, and let them study somewhat the lives of those who have been the most powerful, soul-winning and successful preachers. Let them read, for instance, the account of Whitefield's description of a lover of sin, pictured as a blind man. Can we wonder at the influence he wielded, both here and in Great Britain, over the countless thousands who hung upon his lips when we read of the effect he produced upon the imperturbable Lord Chesterfield, who, at the climax of the description, believing that he actually saw the blind man going over the brink of the precipice, cried out, "Good God, he is gone!" Now we are told that one of the chief elements in this extraordinary man's success and power was his dramatic faculty, which he cultivated very carefully. He was not a great scholar, nor an original thinker, but in addition to his burning zeal and tremendous earnestness, he brought into play every power he possessed which could aid him in his work. He thundered or whispered as the occasion called for, and by appropriate gestures, made his words a thing of life and force.

Vanity should have no place in the pulpit. The issues involved are too momentous. While every effort should be put forth to interest and enchain the audience, there should be a complete subordination of the individuality of the speaker. His message ought to be too important for the manifestation of any puerilities.

Ministers of the present day enjoy, in another respect, a decided advantage over their predecessors of long ago. They are not now, as a rule, cribbed, cabined or confined in a narrow structure like a pepper-box, except a pulpit, but they enjoy the freedom of broad platforms; and this suggests the next thought, appropriateness of gesture, than which few things in connection with pulpit oratory are more important. Better by far to keep the hands firmly to the side, and never move them at all, than by inappropriateness of action, not only to destroy the effect of words, but render them absurd. How often has an impressive and effective passage been ruined by an unfortunate movement! And though some speakers, notwithstanding this, are able, in a measure, to speak effectively, it is a matter of such rare occurrence as not to destroy the force of what has now been said. It is frequently the result of carelessness or bad habit, and should be rectified. How inappropriate, for instance, for anyone discoursing rapturously, it may be of heaven, to have the hand or finger pointed to the ground; or, if speaking of folding to the bosom, to have the arms extended; or if of the dispersion of the brethren, to hug the body with determined power.

Speaking, to be really effective, should be addressed to the eye as well as to the ear of the audience. Voice and gesture should always be in harmony, and these should accord with the subject presented. A noble utterance has often been ruined by the manner of its delivery, and an effect produced the very reverse of that intended. Many of an audience, especially among the young, are keenly alive to the ludicrous, and if some of our preachers knew the sad effect caused by their incongruities, they would be stirred up to remedy defects that not only mar their usefulness, but are positively productive of injury, where their desire is to secure a contrary result. A scene intended to be gentle or sympathetic presented with an accompani-

ment of violent thumping or in a strident voice and with wild gesticulation, will provoke a smile, if not a sneer, instead of suggesting thoughts in consonance with the idea. A stirring, rousing narrative, delivered in a monotone and with absolute immovability, will often stir up a feeling of irritation, and hinder the good that might otherwise be done.

I remember a minister—a friend of mine—who used always to speak of the terrors of hell with a peculiar smile on his face, suggestive of anything but the place or condition of which he was speaking; and another, who, in presenting to his congregation, as he frequently did, the wondrous nature of the love of Christ, would so yell and gesticulate and jump up and down in his pulpit, as almost to scare everyone within hearing; and yet another (and he a very clever man and writer) who had but two stereotyped motions with his arms for any and every subject, and thus wearied the eye, if he did not distress the brain, of his audience. Peculiarities like these could be multiplied indefinitely. Habit sometimes deprives them of their decided unpleasantness and evil consequences; but they are none the less to be deplored, and it will probably never be known how many young men have acquired a decided distaste for church services because of these defects, which as a matter of stern and serious duty ought to be remedied. I could give instance upon instance within my own knowledge of these unfortunate habits, of the mincing, stiff, awkward, affected styles of preaching, but I think I have said enough.

Before closing I would like to be permitted to say a word or two about two other parts of service, which, although they do not come under the head of pulpit oratory, are so closely related and are so important as to justify me, I hope, in referring to them. I mean the reading of the Scriptures and prayer. Surely if any book ought to be well read—read with the very best powers we possess—the Bible, the book of books, should be. And yet, how colorlessly the most solemn and thrilling passages are presented! How nearly destitute of meaning! How drearily monotonous the rendering!

The Scriptures are often painfully mangled, and the sounds that are heard are very different in their signification from those the speaker intends to convey. Sometimes these impaired utterances border on the comical. This defect ought never to remain unnoticed. It ought to be the duty of everyone, upon whom the bad habit has fallen, to remove it; and care, patience and determined perseverance can always accomplish the desired end. I have heard the parable of the Prodigal Son read so as to bring the whole scene with startling vividness and power before a congregation, and again, I have heard it given in such a manner as not to produce the slightest effect; in fact, the beauty of the story was lost, if not entirely destroyed. But recently I was told by a gentleman, a competent judge, that he had received more good from the effective reading of a particular chapter (and it was read naturally, only with proper emphasis) than from many sermons; in fact, he had never understood the force of the passage until the occasion referred to. Of John Quincy Adams, a former President, Emerson said: "I have heard that no man could read the Bible with such powerful effect. I can easily believe it, though I never heard him speak in public until his fine voice was much broken by age.

But the wonders he could achieve with this cracked and disobedient organ, showed what power might have belonged to it in early manhood."

Regarding prayer, how necessary that the tones and manner should accord with the act! And yet, alas! how often one's heart and ears are disturbed and offended by a voice the reverse of reverential, and a manner that savors of familiarity or lecturing or dictation. This ought not to be.

We sum up the whole matter in these words: Be earnest, but be natural as far as it is possible to be so, and ever remember *summa ars est celare artem*.

DISCUSSION.

REV. DR. THWING: "What is the aim of pulpit discourse, what field for oratory does it properly furnish, and what features of American life, physical, social, civic, national, accelerate or retard the culture of oratory? Instruction and persuasion are the preacher's ends. Says the prince of preachers, Paul, 'We persuade men, we pray you, we beseech,' etc. The essence of oratory is appeal, hence the word is applied to a place of prayer. The field is a broad one for the secular orator, but that of sacred eloquence requires a Shakespearean breadth of culture, alike in rhetorical and psychological lines. Eloquence is more than sound, facial expression and gesture. There is a royal opulence in Saxon speech. There are words that bite and burn, that stab and sting, as well as those that soothe and conciliate; figures that are arguments and phrases that illuminate thought as the sun when it bursts from a cloud. Wit, pathos, satire and a score of rhetorical weapons are to be understood in their relation to the will and sensibilities.

"Physical and climatic influences make American life vehemently intense, and her people nervous. The exciting rivalries of speculative business and the stimulus of liberty develop nervous activity, and so quicken sensibilities to which oratory appeals. The continent is broad, our ideas are large. In absence of titled classes and hereditary privileges, reason is a court of appeal and every man a pleader. An American is supposed to be a speaker, with positive convictions and impassioned utterance. The pulpit reflects the life of the citizen. The Protestant preacher, at least, is the mouthpiece of no political hierarchy. He is fed out of no government treasury. 'Clergyman' is a term monopolized by no single sect as in England. No social ostracism belittles his position and message. Originality is encouraged. He does not buy ready-made sermons. He prefers to preach his own discourses and pray his own prayers. He builds not a long, dark, rectangular edifice for spectacular purposes, but a light, cheerful auditorium, semi-circular, where all can hear and see the preacher, who appeals to popular thought and sympathy.

"The use of the manuscript sermon is common, but the best examples of American pulpit orators discard its use. The mere reader loses the visionary grasp of an audience which is half his power. Pulpit oratory as influenced by modern journalism deserves distinct discussion. The social and economic problems of the day with which the pulpit has to do affect not only the subject-matter but the style of discourse. In short, the American

preacher to-day has a vantage ground of incalculable importance, and his culture should be in breadth and thoroughness in keeping with the demands of his sacred vocation."

The Rev. Dr. T. A. Trimmer, of Jersey City, N. J., being present, was asked to speak upon the subject of pulpit oratory. He said :

"I wish to thank you for this courtesy in asking me to address you in the place of the Rev. Chas. Treat, who is on your program. I wish to express to you my gratefulness for what I have seen and heard in this convention during the past week. It has been to me a feast of fat things, and I am heartily glad that the ministers have not been left out of your discussions. I enjoyed the paper of your Secretary very much, though I think the reader was a little severe upon the cloth. He spoke of the 'groaning of the clergy.' It is true that ministers have been rather slow in this matter of elocution, but we must remember that we ourselves, as we were informed at the opening of this convention, are twenty-five years behind the times. Some one told us that this convention should have been held twenty-five years ago. Further, the minister is not entirely to blame in this matter. I remember on yesterday afternoon seeing one of our company sleeping as sweetly as a child while a recitation was going on on the platform. If this happens when well-trained elocutionists are speaking, what must be expected when a poor minister talks! I can say of the English clergy that they are the best, but speak the worst. And I noticed in a newspaper not long ago an item saying that two-thirds of the power of our New York clergy was wasted because of defective delivery. It occurred to me then that it was high time that this waste was stopped. I am glad to tell you, however, that the clergy are rapidly waking up in this matter. I know of numbers of ministers who are now taking lessons in elocution. This matter lies to a great extent with the pew—the laymen of the church. The laymen are now waking up to the need of better delivery, and it rests with them if they have it. When the pews demand better speech, it will be forthcoming."

President Mackay asked Mrs. Nella Brown Pond to the chair, and spoke as follows :

"I will not take up much of your time, but will make a few remarks upon the question before us—the method and manner of clergymen. Undoubtedly there are many defects in their methods and manner of preaching. What the cause of this fact is, I cannot say. Is it because they assume that their preaching is purely a profession and art in itself and that there is no science underlying it? It is undoubtedly a positive fact that language, whether spoken or gestured, is the outcome of an impression which produces emotion, and by the sense of that emotion we recognize the impression. Then, if this proposition be true, what is the position of the clergymen who stands before us to present the word of the Great Supreme Power that governs and directs us? Does it not inspire you with awe to come into the presence of a great being? Did you ever look into a canon that reaches deep down into the earth and feel that there was a power behind all that—a power supreme, in the presence of which man's force sinks

into insignificance? Did you notice how there was an utter relaxing of the muscles? Compare your situation with the clergyman who stands in the presence of the Supreme Power. There should be an impression upon him which should manifest itself in the voice, and display feeling instead of that succession of monologues termed pulpit oratory. It is unnecessary, and it would be impossible for him to feel all he reads. Imagine, for a single moment, an artist playing *Hamlet* feeling all that *Hamlet* did! It would be necessary for him to feel the pangs of death itself, and it would be necessary for you to get a new *Hamlet* for the next night. There is no such thing as feeling, except individual feeling—the feeling of the great Ego.

"But with regard to clergymen who stand in the presence of the Supreme Power, do you suppose that there could be that muscular tension if they were sincere? Take the words of the Lord's Prayer. If you ever went to ask your mother for a new dress and thought she might possibly refuse, you said: 'Please ma'am,' and your voice went into your boots, and she said, 'Speak a little louder.' That is the way the minister must feel in prayer if he recognizes the Supreme Power—awe in the presence of a power which he recognizes can but will not destroy. What will be the effect? The orotund quality of voice will disappear, because this indicates strength, and you cannot show strength in the presence of a superior power. There is an utter relaxing, and the clergyman would say in this voice: 'Our Father which art in Heaven, hallowed be Thy name. Thy kingdom come, Thy will be done on earth as it is in Heaven. Give us this day our daily bread, and forgive us our debts as we forgive our debtors. And lead us not into temptation, but deliver us from evil, for Thine is the kingdom and the power, and the glory, forever and ever, Amen."

Mr. L. R. Hamberlin, of Virginia, recited an original selection, "On Piney Prospect."

A paper was read by Dr. George F. Laidlaw, of New York, on

FOOD IN RELATION TO EMOTIONAL EXPRESSION.

YOU may think it strange to associate these subjects which seem so widely diverse. You may not at once realize the relation which your dinner bears to your dramatic ability; so it will be well, in the first place, to come to a mutual understanding of the nature of emotion.

There are two theories in regard to this subject. The one teaches that the individual being is dominated by a mind or spirit, which mind works with a definite purpose, molding and shaping the body at will. This theory supposes body to be the creature of mind, that which mind has created. Consciousness is a state which that mind assumes for its own purposes. Emotions are primarily states of the mind, influencing the body second-

arily. The other theory is that which is supported by most modern psychologists. It teaches that an emotion is primarily a change in texture throughout the body, due to an external influence. When this change is perceived by the brain, we are conscious of the emotion. Emotion, and even the mind itself, is made the result of physiological activity.

Whichever theory we accept, the facts of emotion remain the same. In either view there is a bodily change, and this change involves the expenditure of nervous energy. You are familiar with the fact that everything that we do requires us to pay out a certain amount of power. Perhaps you have not sufficiently realized that everything which we feel requires an equal, and even a far greater, expenditure of nervous force. A man seems to be started in life with a definite quantity of power, and he can spend it, comparatively speaking, as he pleases. The more strongly and earnestly we live, the sooner will that power be exhausted. If we live calmly and quietly, we live the longer for it.

That power is expended, first, in carrying on the unconscious life, the digesting of food, the circulating of the blood, the maintaining of bodily heat, etc.; secondly, we use power in work, either mental or physical; thirdly, we use power in feeling.

Work, in itself, does not use a great amount of that power. We can follow the plow for hours, when our muscles are hardened to it, or solve intricate geometrical problems without much fatigue; whereas, one hour's strong emotion will leave us exhausted. It is not the work which we do which wears, but the energy, or the enthusiasm, or the feeling with which we do that work. Emotion is an activity which is deeply rooted in our life-centres. Terror can strike dead, or rob a man of his reason. Anger can reverse the whole digestive process. Suffering or care will pinch the features and consume the bodily strength more quickly than bodily privations with a cheerful mind. These emotions are mighty forces, and draw strongly upon our store of vital power.

You are delineators of character. Your daily occupation takes your bodies through the whole range of human feeling. Of course, this work does not tax you to the same extent as would spontaneous emotion, and yet just in proportion as your expression is true and earnest will it be real to yourselves. Just in proportion as it is real to yourselves will be the nerve-exhaustion which follows the effort. Then you are teachers, too. Of all the nerve-wearing occupations teaching is the worst. The worry, but especially the sense of responsibility associated with class-teaching, makes one hour of such teaching more destructive of nervous tissue than ten hours at the plow. Therefore, you, of all men and women, should pay especial attention to those means which build up the nervous tissue and keep it in vigorous condition. These means are rest and food.

As for rest, remember this rule: Nerves are worn out by exercise and feeling; nerves restore themselves during rest. As you are so prodigal of your nerve-power during your waking hours, you require long hours of sleep to replenish the reservoir. A monomania of activity harasses some of you. You take as your standards the proverbs of industry inherited from a pastoral ancestry, and try to force your active, nervous organiza-

tions up to their requirements when those requirements are wholly inapplicable to your work. You judge yourselves to be lazy, when your overworked nerves are only crying out for the rest they need. The old idea was that no one could work hard enough to be hurt by it. That is still largely true in some countries, if we confine our attentions simply to physical labor. But in these days and in this country, work is wellnigh inseparable from an excitement and a restless striving, and an intensity which is peculiar to ourselves. This inseparable concomitant of work demands that our resting hours should outnumber our working hours, and that vacation days should be plentiful, if we wish long to survive our labors. Let the people of to-day make the rules for to-day's conduct.

We can do much to economize our stock of power by limiting the amount of emotion which we throw into our daily life, by trying to do things coolly and quietly, instead of excitedly or in a hurry, by not permitting ourselves to be worried by the little things which occur, realizing that exhibition of emotion of any kind is robbing our bodies of power which might be thrown in better directions. I know that there are some organizations whose power seems limitless. Early and late they work on and play on as if life were all action and there were no such need as rest. These people are our admiration, but it is dangerous for most of us to imitate them. Remember the fate of the frog who emulated the size of the ox. Though the question of rest is sometimes an individual one, still, as a general rule, eight or nine hours' sleep at night and an hour or two in the afternoon form a program which will carry many of you through years of emotional work to a comfortable old age.

We have said that our nervous tissue is built up during rest; the material from which it is made comes from our food and drink. Different foods have different values when taken into the body. The portion of the body which you should feed is that which has most to do with generating emotion. This includes the surface of the brain, with the cerebellum, the fourth ventricle in the medulla oblongata, and the upper half of the spinal cord controlling the heart and lungs. Here is where you emotional workers wear out first. The nervous tissue wears down and renews itself more quickly than any other except, perhaps, the blood and the skin. It is calculated that an active brain-surface replaces itself by entirely new elements in two months. Plenty of material is needed for this activity, and your food should supply abundantly those elements which restore the nervous tissue. These are the mineral salts, especially those of phosphorus and sulphur, fat or oil, and albumen.

Reviewing the foods in common use, we find among the cereals the whole wheat, Indian corn, and oats standing out prominently as containing the desired elements. Rye and rice are of no especial value as nerve-food. Milk is rich in fat and lime salts. It is a splendid thing for those who can digest it. The yolk of a hard-boiled egg is also a valuable food. Of the meats, beef, mutton, lamb, fat bacon, and sheep's or calves' brains are good. Chicken, turkey and domestic fowl, though they contain the requisite materials, are practically inferior foods. They are heavy and difficult for most persons to digest, and are found to be positively injurious in

fevers. Fish is phosphoric. A fresh, oily bluefish is a real treat to the nervous system. Fish partaken of twice a week will give about all the value to be derived from it. Peas and beans are excellent, but they must be well prepared. They should be mashed or made into soup, and always cooked a long time.

Of the fruits the orange is the most phosphoric. In their season you should eat of them freely. The orange has this advantage over the apple, which is also phosphoric, in that most persons easily digest orange juice, while apples are apt to be cold and slow in digesting. Still, by baking or stewing, apples are made more acceptable. Grapes in season are also to be commended. Some of our progressive fruit growers have provided delicious orange wine and a very nourishing unfermented grape juice, so that the juices of these fruits may be enjoyed throughout the year. Grape juice alone, in the quantity of two quarts daily, will support the life of an average man. In the same bulk, it is twice as nourishing as milk, and seems better fitted to the requirements of adults.

There is a class of fruits which is valuable to you because they contain hydrocyanic acid. This acid is an intense poison paralyzing the vital centres in the back brain and the upper portion of the spinal cord. Taken in the minute quantities existing in these fruits, it is a stimulant to these centres and directs nourishment toward them. These fruits are the peach and its relatives, the apricot and nectarine, the plum and the greengage, the cherry and the wild cherry. It is interesting to note that nature has distributed these fruits through the summer months, when our nervous vitality is lowest and we are most in need of such stimulation. The almond also contains this acid. Two or three of them taken at the end of the principal meal of the day, draw digestive power to the stomach and benefit the nerve-centres as described.

The different berries and currants contain silica, which is mostly found in the skin of the fruit, and for that reason are excellent; for silica is an important element in food. Lettuce contains a minute quantity of a drug which soothes the tired nerves.

I do not advise you to eat each one of these foods every day, nor should you confine yourselves to those mentioned here. You should, however, regard them as articles of especial importance to you, and take two or three of them every day. The benefit which you will derive from this course will not be immediately apparent. In fact, at no time will the improvement be very noticeable to yourselves, for great changes can take place in the body without being strongly perceived in consciousness. But I can assure you that this plan will insure your deriving the greatest possible power from the food which you eat, for it is based upon sound physiology and practical experience.

You will observe that while the mineral salts (phosphates and sulphates) are referred to as good building-material, they are not advised in their crude form. To be of any value as food, these salts must be prepared by vegetable life, and stored up in the wheat or other grain. It is easy enough to pour chemical solutions of phosphates down one's throat; but the body-tissues are very capricious, and refuse to be bullied, as it were, into feeding themselves. Chemical mixtures of phosphoric acid and phosphates,

which have become such popular drinks, are not foods. They are drugs. On the healthy man they have two actions: First, they stimulate and freshen the brain and the body. It is not the healthy stimulation which follows the minute doses of the fruit acids, because it is followed by a reaction of depression and sluggishness. Secondly, these drugs irritate the stomach and the kidneys. The emotional man keeps his kidneys too hard at work cleaning his body of the products of emotion to add the load of any such concoctions to the burdens they already bear. Occasional indulgence may be harmless, but the habit of using them is certainly injurious.

A few words should be said upon the importance of fat. Without fat healthy tissues cannot be built up. The most healthy fats are those of beef and mutton, also milk and cream. Those of us to whom these fats are repugnant can take plenty of fresh butter, or sandwiches of cold bacon. Then, nuts are loaded with vegetable oil, especially hickory nuts, and even the humble peanut; these, with olives and olive oil, offer a range of choice for the most delicate palate.

There are a few principles which should be remembered above all other rules of diet. No matter how good a food may be in itself, if it does not agree with you, let it alone.

Do not confine yourself to one article as the only perfect food, because the ancient Romans or the Germanic races ate of it and were strong. There is hardly an important food on the catalogue which has not been recommended by some one as the perfect food, on the uncertain statistics of some far-off or extinct tribe of savages.

Whatever food you eat, take plenty of it. That is very simple advice to those who have good appetites. There are many, however, especially among the ladies, who habitually neglect this principle. Food and thoughts of food have no strong hold upon their nature. It is easy enough to say "eat," but at many times they find it impossible to eat sufficiently of the food which ordinarily comes upon our tables. To such I would say, and say it strongly, do not passively give up to this feeling of distaste for food. It is true that you may not feel the loss of the food to-day or next week, but you are laying up for yourself a most uncomfortable future. Make an earnest effort, not to eat a food which you do not like, but to find one which is attractive to you; then persevere in its use. This is just the field for the many delicate preparations of beef, and grain, and milk, which are usually reserved for the invalid. Beef peptonoids, malt preparations, the different peptones, or grape juice, used every three or four hours, as necessary, will be found agreeable to the palate, and will support your tissues in luxury until they begin to demand the usual nutriment.

I present these few thoughts to you, not attempting to exhaust the subject, but to direct your attention to a rather neglected corner in the training of the emotional worker. And

"Now, may good digestion wait on appetite,
And health on both."

Miss Belle Bovée gave a scene from "London Assurance," by Boucicault, and "Robert of Lincoln," by Bryant.

A paper was then read by Mrs. Josephine H. Cutler, of Worcester, Mass., on

THE IMPORTANCE OF DICTIONARY STUDY.

MANY years ago when my dictionary was not the friend and mentor it now is, the irregularities of the English language were to me worse than a Chinese puzzle. I fear I must have caused more than one poor, tired teacher not a little annoyance and embarrassment, for my brain was sadly exercised over the great variety of sounds for which one single letter must do duty in the English language, and the lack of uniformity in regard to the accent as well, caused me not a little perplexity. The nine sounds of *a*, the ten of *o*, the seven of *e* and *i*, the eight of *u*, to say nothing of the great variety of diphthongal and consonantal sounds, which are more difficult, if anything, to remember, made me feel that I could never master the intricacies of our language. And when I turned from the elementary sounds to accent, it was but to fall from Scylla into Charybdis. Words in such common usage as *interesting*, *interested*, *obligatory*, *asthma*, *government*, *precedence*, etc., seemed never to be accented or pronounced in the same way by any two persons. I plied my unfortunate teachers with endless questions as to accent and shade sound. At that time I had an almost morbid horror of mispronouncing a word, while, at the same time, I had the greatest admiration and veneration for polysyllabic words. To this day I wonder if I did not sometimes, in this period of my existence, perpetrate something quite as ludicrous as Mrs. Malaprop's "Allegory of the banks of the Nile." I think even now I take it as a personal matter when anyone laughs at a child for having mispronounced a word. The only wonder is that, under the present lack of intelligent and thorough instruction in English speech, children do not constantly substitute one shade sound for another, and misplace accents.

To return to my interrogative period. The answer I usually received was, "It is so, because it is so." Or some iconoclast would say, "Miss Hunt, you should think of the substance of what you are reading or studying. Pronunciation is simply arbitrary, and does not amount to very much after all." "O consistency, thou art a jewel!" Those same teachers never lost an opportunity to talk to us on manners, and would say, with the greatest emphasis, "Young ladies, remember, good manners can only be acquired by paying attention to the smallest details. You must recognize the fact that 'perfection is made up of trifles, but perfection is no trifle.'" Sometimes, when my Italian or French was particularly hopeless, I would saucily quote Pope's well-known lines, "Let foreign languages alone until you can read or write your own." And if the teacher was someone greatly devoted to the language, which he or she was faithfully trying to instil into us, I would sometimes paraphrase Owen Meredith's beautiful verse and say: "When ere I hear English spoken as I approve, I feel myself quietly falling in love."

Happily for me, a few years after this I had two most highly cultured friends, and the absolute correctness of their speech made on me the deepest possible impression. It seems to me, as I look back through the misty vale of years, they must, indeed, have obeyed Oliver Wendell Holmes's injunction, "Carve every word before you let it fall," although theirs was the art that conceals art. One of these same kind friends lent me "Sesame and the Lilies," and the following extract was the incentive for all my future work :

" You must get into the habit of looking intensely at words, and assuring yourself of their meaning, syllable by syllable, nay, letter by letter. If you read ten pages of a good book, letter by letter, that is to say, with real accuracy, you are, forevermore, in some measure, an educated person. The entire difference between education and non-education (as regards merely the intellectual part) consists in this accuracy. A well educated gentleman may not know many languages, may not be able to speak any but his own, may have read very few books, but whatever language he knows, he knows precisely, whatever word he pronounces he pronounces rightly, above all, he is learned in the *purage of words*, knows the words of true descent and ancient blood at a glance, from words of modern *canaille*; remembers all of their ancestry, their intermarriages, distant relationships, and the extent to which they were admitted and the offices they hold among the national noblesse of words at any time and in any country. But an uneducated person may know, by memory, many languages, and talk them all, and yet truly not know a word of any, not even a word of his own. The accents or the turn of expression of a single sentence will at once mark a scholar; and this is so strongly felt, so conclusively admitted by educated persons, that a false accent, or a mistaken syllable, is enough in the parliament of any civilized nation to assign to a man a certain inferior standing forever."

Be "learned in the purage of words" became my watchword. I then read Max Müller's "Lectures on Language," and from them gained some practical ideas as to the way I should begin to delve for my coveted knowledge. The dictionary, henceforth, became my daily study. My first task was to commit thoroughly to memory the diacritical marks of our own and those of foreign languages in Webster's Dictionary.

After I had mastered the sign-alphabet, I then studied the elementary sounds of our own and of foreign languages, for I quickly discovered that English speech was, indeed, the sea that receives tributaries from every region under heaven, and that a thorough understanding of the production of alphabetical sounds, and their relations one to another as determined by their physical character, was of prime importance to one who wished to attain any accurate knowledge of his own speech. As Prof. Whitney well says : " He who cannot take to pieces his own native utterance, and give a tolerably accurate account of every item in it, lacks the true foundation on which everything else should repose." In the same lecture from which I have just quoted, Ruskin advises all who wish to study the English language to at least master the Greek alphabet. Judging from my own brief experience in dictionary study, a knowledge of the elementary sounds of the principal living languages of Europe is quite

as necessary. A few hours' work will enable almost anyone to learn these sounds. Such knowledge not only smoothes the stony pathway of learning to read correctly, but serves to render the study of spelling, geography, grammar, history, and other common school branches vastly more interesting and intelligible. And let me say right here, that a systematic course of dictionary study would not cover half the time that is now spent in trying to pronounce difficult words without having the slightest knowledge of the elementary principles of pronunciation.

Last winter, it occurred to me to make a bold effort to call attention to a study that I had found as fascinating as it was useful. Accordingly, I sent out a number of circulars announcing that I would conduct classes in pronunciation. Much to my pleasure and surprise, many of the brightest and most cultured women in Worcester at once joined my classes. I had expected to begin my work with a young class of students. Graduates of Vassar, Smith, Wheaton, and many other well-known institutions, took up the work with the greatest possible enthusiasm; and, before three lessons had been given, I found that the members of my classes were eager to do earnest, thorough work. But I also found that they wanted me to talk to them and give them by word of mouth the results of my years of labor; and I frankly confess that I was quite at my wits' end to know just how to lay out their work, for I at once saw that the way I had originally planned out my work would never hold my class together.

One morning, when it seemed as though my efforts were doomed to failure, one of the brightest women in my class said, in the course of a friendly chat with me: "More than half the people I meet bore me to death, if they tell me a bit of news, or describe a play, a ball, or a tea. They do it with about half a dozen words. Why don't people occasionally introduce a new word into their vocabulary? Yes, conversation is a lost art. To have friends who have a meagre, colorless vocabulary is the next worst thing to having them deaf, dumb, or idiotic. Did not even Adam give every fish, fowl and beast a characteristic name, so that when he talked with Mother Eve she could tell at once whether he was growing effusive over a bird of paradise or a screech-owl, a ripe peach or a puckery persimmon? Talk of the fall in Adam, the fall from his rich original vocabulary was the direst evil entailed on the human race!" And thus my friend chatted on, until she said, with all seriousness: "I quite agree with the man who said, 'If I had children, just as soon as they learned to talk I would make them feel that words are matters of life and death to anyone who aspires to compass charm or power in talking or writing. I would have every child regard the despised and rejected dictionary as a mine of jewels that far out-shone the wealth of Ormus or of Ind.'"

The next morning, each member of my large class had a list of words given to her to introduce into sentences. At our next meeting, I had a rich collection of stories, letters and poems, in which every word was used correctly. No one read her own effusion, but exchanged with her neighbor. The words were selected from Phyne's "7,000 Words often Mispronounced." The interest in the work continued unabated to the end. Old pronunciations were discarded, new ones taken on; errors corrected; and, during the three months the class was in session, unfailing good humor and jollity prevailed.

Now, I have had a practical demonstration of the success of a dictionary class, and I would like to suggest that like classes be opened in all of our elocution schools in the country. To-day we look to the stage or the pulpit for the purest English. And why should we not look to our schools of elocution for practical systematic teaching in dictionary study? An ear that has been trained to detect the most delicate shadings in inflection, certainly could teach English speech-sounds most successfully. If we should adopt the Century Dictionary for our standard of authority, uniformity of pronunciation might at least be attained throughout all parts of the country. People of culture and refinement are fast beginning to realize that there is and has been a woful lack of training in English speech in all educational institutions.

In the last issue of *Harper's Magazine*, we find the following admirable extract: "There are variations of pronunciation in different parts of Great Britain, as there are variations of vocabulary; but in the future there will be a constantly increasing tendency for these variations to disappear. There are irresistible forces making for uniformity—forces which are crushing out Platt-Deutsch in Germany, Provençal in France, and Romansch in Switzerland. There is a desire to see a standard set up, to which all may strive to conform. In France, a standard of pronunciation is found at the performances of the Comédie Française; and in Germany, what is almost a standard of vocabulary has been set in what is now known as Bühn-Deutsch." Yes, in all other countries that have attained a high degree of culture and refinement in the different arts, the art of speech has not been neglected. In France, the Academy was constituted chiefly to be a guardian of the language; so likewise was the *raison d'être* of the Academia Della Crusca of Florence, and the Spanish Academy in Madrid. The unparalleled growth of our language calls upon us to cry halt to our seeming indifference as to the grace and uniformity of our spoken language. Let us henceforth see that dictionary classes play an important part in the school curriculum of all of our schools of elocution.

The next paper on the program was by Mr. S. H. Clark, of Toronto, Canada, on

APPRECIATION OF THE AESTHETIC IN POETRY AS AN AID TO THE READER.

YOUR committee asked me to give a brief "business-like" paper. I have endeavored to comply. Limited as I am in time, you must excuse the want of elaboration which one seeks in an essay, and that finished style that it is doubtful I could give were I not so restricted. Still it is well to have an excuse. By "business-like" I take it is meant something practical, something to help us in our work. Well, then, let me say that no part of poetry affords me more pleasure, no part gives greater pleasure to a class, no part will develop literary taste in pupils more surely than does the study of the æsthetic.

To avoid misunderstanding, let me say at the outset that I acknowledge the necessity and value of vocal training, gymnastics, Delsarte exercises, and what you will. Further, that "getting the thought" is of primary importance to the reader; that concentrative ability is a *sine qua non* of every elocutionist. You see I want to be friends with you all, and want to guard against a result so often noted in conventions, that because a paper states certain facts strongly, the listeners get the impression that the reader deems all subjects subservient to his. I do not. One can be a tolerably good reader without considerable aesthetic taste, but I use "tolerably" advisedly. Without it one can never hope to excel in the reading of the best poetry.

At the outset I think you will ask for no proof of the statement that poetry and music were written for the ear, to be vocalized. True, we can appreciate all the beauties of either without hearing them. Just as the musician can, with his inward ear, hear all the harmonies and melodies of a symphony while his eye runs over the printed score but as yet no instrument is heard, so the careful and trained student of poetry can hear the melody, the tone-color, the rhyme, while his lips remain closed. Yet, were it not that the musician and the lover of poetry had once heard the actual sounds, melodies, harmonies, of which word and note are but the printed symbol, neither could ever appreciate their favorite art without the aid of voice or instrument. A deaf person can no more hope to realize all the beauties of poetry, than a blind person can appreciate the coloring of a landscape.

I grant, on my part, then, that the thought is of primary importance; and, therefore, analysis of a poem for the thought and emotion is the first thing that should be done in preparing a selection for public reading. But I want you to allow that great poets do not work by accident, that poetry is an art, and in art effects are prepared; and to these effects I wish to call your attention to-day.

We speak of the exquisite melody of the poet's verse, of the subtle suggestiveness of his rhythm, of his tone-color, etc. Now, to what do these appeal? To the aesthetic side only of our being. All these effects are for the ear; and the reader who fails to recognize these must fail in his office as interpreter. The reader stands between poet and audience, and cannot hope to fairly represent him unless he understands the artistic purpose of every word and line. I might show you how beautifully and artistically he does *not* do this, but you would think me sarcastic, and to-day I want to have all friends.

Let us first look at rhythm. Why did Browning not choose the metre of "Evangeline" for "The Ride from Ghent?" Simply because such rhythm and metre would be most incongruous in the description of a horse's flight. Take the first few lines of "Evangeline," and feel the solemnity, the grandeur, the stateliness imparted to them by the rhythm.

"This is the forest primeval. The murmuring pines and the hemlocks
Bearded with moss, and in garments green, indistinct in the twilight,
Stand like Druids of old, with voices sad and prophetic," etc.

Compare with these the last stanza but one of "The Ride." For solemnity there is exhilaration; for grandeur and stateliness there is an ecstatic,

almost hysterical, haste. But these emotions are made apparent to us not only through the word, but through the medium of the peculiar anapestic metre. How good Roland bounds and gallops! To him who has seen the inspiring spectacle of a magnificent thoroughbred in full gallop, every foot of that journey is fraught with an interest that must be felt to be appreciated. One more example must suffice. In the course of Tennyson's "Vision of Sin" is described the abandoned dance of the dissolute. Up to the time that the dance begins, the metre is ordinary iambic pentameter. Here is a sample:

"I had a vision when the night was late :
A youth came riding toward a palace gate."

He meets a motley crew within the palace, who "panted hand in hand" to a "low, voluptuous music," which "ran into its giddiest whirl of sound."

" Caught the sparkles, and in circles
 Purple gauzes, golden hazes, liquid mazes,
 Flung the torrent rainbow round :
 Then they started from their places,
 Moved with violence, changed in hue,
 Caught each other with wild grimaces,
 Half invisible to the view,
 Wheeling with precipitate paces
 To the melody, till they flew,
 Hair, and eyes, and limbs, and faces,
 Twisted hard in fierce embraces,
 Like to Furies, like to graces,
 Dash'd together in blinding dew :
 Till, kill'd with some luxurious agony
 The nerve-dissolving melody
 Flutter'd headlong from the sky."

There is only one word to describe such an effect—diabolical. Tennyson desired us to hear a melody full of sensuous abandon, and who fails to understand that intention can by no possibility read the passage. Here are lines, the literal meaning of which is perfectly clear; but read without the melody and climax which I have indicated, are positively insipid. To show you how closely rhythm is associated with sense, note the marked transition in the third line from the last. The passion and fury have spent themselves, and the rhythm returns to the normal pentameter. And how restful, too, is it after the whirl and excitement of what precedes! I wish I could develop this further, but time is pressing. If you desire to go further into this, make a careful rhythmical study of Tennyson's "Revenge." I can cite but one or two examples of the change from the normal metre for aesthetic purposes. In "Sir Galahad" the first stanza has ten lines in iambic metre, after which follows a line which compels us to change entirely our mode of reading. I read from the fifth line :

"The shattering trumpet shrilleth high,
 The hard brands shiver on the steel,
 The splintered spear shafts crack and fly,
 The horse and rider reel :

They reel, they roll in clanging lists,
And when the tide of combat stands,
Perfume and flowers fall in showers,
That lightly rain from ladies' hands."

How soothing! After the braying of the trumpets, the shattering of the lances, the life and death struggle, then "perfume and flowers fall in showers" on the head of the gallant victor. There is no accident here. Every effect is prepared.

But this line is particularly strong for another reason. As I repeat the lines just read, I want you to note their harshness. One's ears are assailed on all sides with bray of trumpet, clash of steel and crash of lance. Can you fail to note how this effect is produced? I call it a mimetic effect. It consists not only in an onomatopoeic word here and there, but in a long procession of syllables made up of short, harsh vowels, and abrupt aspirates. Now note the change, "Perfume and flowers fall in showers," nothing but smooth consonants and full, open vowels!

If I had the time I think I could show the mental effects of most vowels. I could show how *ə* was harsh, how *ɛ* was fiendish and insinuating, how *ə* was soulful and pure, how *ɔ* was solemn and *i* brilliant and sparkling. In Poe's "Bells" this peculiar mental effect of the vowels is taken advantage of with marvelous results. The first stanza describes a cold, crisp night, the stars shining as they do only in winter, the atmosphere clear, and the sharp, brilliant tinkle of the sleigh-bells. And how admirably are these effects brought out by the bright *i*'s and crisp *t*'s and *r*'s!

The consonants, too, play their part. Two examples must suffice:

"The armaments that thunder strike the walls
Of rock-built cities, making nations quake
And monarchs tremble in their capitals."

Here the recurrence of the *t*'s and *k*'s gives the lines a strength which increases at every reading. In contrast to this, note Arnold's line descriptive of moonlight on a quiet sea: "In the moonlit solitude mild of the midmost ocean." Or Tennyson's "The mild-eyed melancholy lotus-eaters came." How soft and sweet! Almost sends one to sleep, doesn't it? Note in Aldrich's "Face Against the Pane" the effect of rhythm and mimetic language in,

"How it tolls, for the souls
Of the sailors on the sea."

The / recurring at regular intervals prolongs the tolling effect throughout the whole sentence. Some readers suggest the tolling on the word "tolls," and fail to see the author's intention in "souls" and "sailors." I call this mimetic effect and rhythm combined, tone-color. When duly appreciated, it is a factor in good reading which cannot be overestimated. We teach scanning, and pupils run glibly over the different metres, and know absolutely nothing of their real meaning. I can teach in twenty minutes, to a fairly intelligent class, all they need to know of scansion; but it

is a matter of months and years to thoroughly appreciate the artistic purpose of great poets in their use of rhythm and metre.

In "Horatius" the poet, in one part, desires to make us see and feel the approach of the Tuscan army. How does he do it? Have you noted the heavy tread of soldiery? Hear their heels come down in these lines:

"As that great host with measured tread
And spears advanced and ensigns spread
Roll'd slowly toward the bridge's head
Where stood the dauntless three."

The final *t's* and *d's* do the trick. There is no fear of slurring those dentals where their purpose is noted.

Just a word as to alliteration. Judiciously used, that is, so that it is not obtrusive, it has a pleasing effect upon the ear. But this line of Moore's is execrable, because the recurring *h's* make the line difficult to speak and leaves, therefore, an unpleasant effect upon the listener: "The horn of the hunter is heard on the hill." For the same reason, this line from Pope is excellent. He desires us to partake of the struggle: "Up the high hill he heaved a huge round stone." We are positively winded when we finish the passage. So was his character. I consider that to be the best alliteration in which the alliterated letter is, so to speak, mimetic. Here are a few illustrations:

"The breakers on the beach;"
"Making moan, making moan;"
"The buzzing of innumerable bees."

These are not the only devices used by the poet to ornament his thought, but they must suffice. If you study these carefully, others will present themselves, and their appreciation will lend a grace and finish to your reading that beauty of voice and gesture alone can never give. If the poet desires his voice to gallop, he will put gallop in his rhythm. You need not go to elocution books to find out that the time should be fast. No elocution book ever written can tell you to aspirate the *h's* strongly in "Up the high hill he heaved a huge round stone." You must see it, you must feel it.

If I had had two hours in which to discuss this subject, I might have gone more into detail. My chiefest difficulty was not what to say, but what not to say. In criticizing the manifold shortcomings, bear with me; and in your charity remember I tried to be brief and suggestive. That I have been brief, you will allow; whether suggestive, tell me at our next convention.

MR. TRUEBLOOD: "I move we proceed with business."

MR. FULTON: "As chairman of the Auditing Committee, I want to say that owing to the small charge for participating in this convention being \$1 instead of \$3, as it should have been, it leaves us unable to pay our bills."

MR. TRUEBLOOD: "I think Mr. Fulton is mistaken. There were \$373 taken in for tickets during the convention. I have just seen the Auditing Committee and find there are \$60 in the treasury."

MR. FULTON: "You know we shall have a great many expenses in getting ready for next year, and there should be some money in the treasury to meet them. Cannot this be done by voluntary subscription? Let everyone give the price of one private lesson. Let it be voluntary, and I feel sure everyone here will be willing to do that much. We shall need more than the \$60 now in the treasury."

PRESIDENT MACKAY: "If there is need of money in the treasury, let us ask for membership fees first, before calling for any subscriptions. I, therefore, move that those who desire may be allowed at this time to pay the \$3 membership fee to the treasurer. This, however, is not to be made compulsory. It can be paid any time during the year, if they do not desire to do so now. There will be a number who would just as soon pay this \$3 now, and this will put some money into the treasury." Carried.

MR. WILLIAMS: "How long will this fee carry the membership?"

PRESIDENT MACKAY: "For one year from the date of permanent organization."

The convention then adjourned until 2 p.m.

SATURDAY AFTERNOON.

The convention was called to order at 2 o'clock, President Mackay in the chair. The first thing on the program was "Discussion of Subjects Selected on Friday afternoon." As no subjects had been selected, volunteer subjects were called for.

MISS EMMA STILLWELL, of Pennsylvania: "What is the relation of voice to respiration?"

MR. PHILLIPS: "I should say a great deal in speaking depended upon the manner in which you breathe."

MR. AVRES: "You should breathe deep and breathe often."

MR. SOUTHWICK: "There are two sides to the matter of breathing. If you simply want to make a noise, that is one thing. But if you want to get expression, that is another. You cannot get every expression by any one method of breathing. We cannot have a set rule that you should breathe deep or breathe high. It depends entirely upon the expression you want to produce. There was a great deal of interest manifested in this morning's paper on diet; and at the request of several I have induced Dr. Laidlaw to return this afternoon to answer any questions that may be put to him. I now move that fifteen minutes be taken up with questioning the doctor." Carried.

MISS MARION SHORT, of New York: "I would like to ask Dr. Laidlaw if it is injurious to recite directly after eating."

DR. LAIDLAW: "Theoretically, it is, and practically, too, because reciting, especially emotional reciting, consumes the power of the body which should be given to the digestion. If you turn power in the direction of expression and elocutionary work, you have less left for digestion, or if, as is more often the case, the digestive organs continue their action, less power

is left for the reciting. Many persons are conscious of this lack of strength in the voice and in their expressive power directly after a meal. Others are not conscious of it, but the condition is the same, though in a less degree."

MRS. BEERS: "What effect does dyspepsia have on the voice?"

DR. LAIDLAW: "Dyspepsia is the expression of a constitutional condition of weakness, which condition is inimical to good production of voice: Digestive power comes from the back brain. Voice-power, either of lung or of larynx, comes from the back brain. If that reservoir is too weak for strong digestion, it is also weak in voice-production."

MISS NELKE: "Is too much excitement conducive to dyspepsia?"

DR. LAIDLAW: "Certainly. If you expend too much force in excitement, there is not much left for the digestion. Nothing is so wasteful of power as intense feeling of any kind."

MR. MCAVOY: "What effect does continuous emotion, either posing or otherwise, have on the pneumogastric nerve?"

DR. LAIDLAW: "The pneumogastric nerve cannot be either weak or strong in itself. The nerve is simply a channel for conducting nerve-force from that great storehouse, the back brain, to the stomach, the heart and the lungs. Emotion, feeling, either transient or continuous, uses up a certain quantity of force, leaving the back brain weaker than before its occurrence. Thus, less force will be sent down through the pneumogastric nerve. By the term 'posing' I understand you to refer to the physical effort involved in throwing the body into attitudes and maintaining them. This action also requires body power, but not nearly as much as is demanded by feeling continued for the same length of time."

MR. HAMBERLIN: "If that be true, how do you account for the fact that Clara Morris is kept alive by continued emotional exercise on the stage?"

DR. LAIDLAW: "I should be inclined to doubt the strict truth of the statement, and, as a physician, I would say that Miss Morris would regain her health much sooner off the stage than on it. But there is such a thing as having nerve-force back in reserve, which is drawn on only during excitement; and while a person may, for a time, be stimulated by excitement, it cannot last. A man may feel too tired to move; but let a fire break out in the house, he is all energy at once; he is drawing on his unconscious reserve. That sort of thing can go on for a while, but he would, undoubtedly, break down in the end."

MR. LEAKEY: "How, if we are going to sleep nine hours in the night and two hours in the day, are we going to make enough money to live on?"

DR. LAIDLAW: "My dear sir, facts are facts, and the matter of money-making does not affect them. If you have to work ten hours per day and you have the strength to do it, it is all right; but that does not alter the fact that you would live longer if you slept nine hours at night and rested two in the day, doing the kind of work you elocutionists are engaged in."

PRESIDENT MACKAY: "Ladies and Gentlemen, I wish to say a word just

here. There is much false statement about an actor's 'feeling.' The true actor does not feel the emotion of the character he represents. The actor feels, it is true; but the feeling is a feeling of earnestness with which he is trying to do his work, and not that of the character he is representing. Now, someone spoke of Miss Clara Morris being kept alive by emotion. I have played with Miss Morris in the part of *Camille*. One night when we were playing, and when she got to a part where she goes into hysterical tears, she said to me, in the very midst of her crying spell, and looking at me through her fingers: 'Look at the audience, Cully, they are getting out their wipes.' Do you suppose for a moment that if she had felt the part she was playing, she could have made such a remark to me? When Salvini was in this country he was playing at the Broadway Theatre one night; a friend of his had come around through the stage entrance and was standing behind the scenes. During a quarrel on the stage, in which Salvini was very angry, the friend noticed him looking at him and withdrew, thinking he was disturbing the actor. When Salvini came from the stage his friend said to him: 'I hope I did not annoy you by getting in the way; I saw you looking at me very peculiarly.' 'No, my boy,' Salvini replied, 'I was looking at that new overcoat you have on, and was wondering where you got it.' Some actors may tell you they feel the parts they play, but they do it only for a purpose and from their own conceit. It is not so."

DR. LAIDLAW: "I wish to take issue with Mr. Mackay, if he means that acting is no strain on the actor."

PRESIDENT MACKAY: "I did not mean to be so construed; but I do mean that the actor does not feel the emotion he expresses. It is his earnestness to do his work well, that is the strain."

DR. LAIDLAW: "Whether it be real emotion or earnestness, there is an intense *something* in your profession that is a great strain on the nervous system, and which demands careful living to avoid a breakdown."

PRESIDENT MACKAY: "Hard work."

MRS. WINTERBURN: "What do you think of vegetarian diet?"

DR. LAIDLAW: "We cannot (most of us) do our best work on vegetables alone. For myself, nothing braces me up like meat, and I find no damage from it."

MR. SOUTHWICK: "Wherein does the material for nutriment derived from meat differ from that derived from vegetables?"

DR. LAIDLAW: "Flesh is nearer to human blood than are vegetables. It is, so to speak, animalized, and can be more easily converted into blood. Vegetable foods require time in the body and more digestive labor to turn them into living blood. When a man changes from a 'vegetarian' or a mixed diet to almost exclusive meat eating, his blood is made more quickly and with less expense of power. After several months of this feeding, such persons find that their desire for work and an active life is increased; they are 'all nerve' and in constant activity. They also find that they must eat more frequently than the vegetarian does, for the meat-eater's meal is quickly digested and used up in work. As meat supplies a man with the elements for bodily activity, such a man's life must be active and carried on largely in the open air, that he may burn up those elements. With an

indoor and sedentary life, these unused food-products accumulate in the body and give rise to evils which the vegetarian seeks to avoid. On the other hand, vegetable food, requiring more digestive power, leaves a man with less living power. Such a man may work for a longer period without eating, but his work will be somewhat slow and moderate. He will be inclined to take more sleep and rest, and he lacks altogether the snappy, nervy action of the meat-eater. I never knew a strict vegetarian. I never saw one who did not constantly use milk, eggs and cheese, all of them animalized products."

MR. HOLT: "How is it that we, as American people, eat so much meat, and the Englishman who eats meat only once a day is so robust and strong."

DR. LAIDLAW: "I do not agree with you about Englishmen eating less meat than Americans. Still, this matter of diet has to be, to a great extent, fitted to the individual case. If you find anything does not agree with you, do not eat it. If you find something that does agree with you, eat it. There is a great agitation about the vegetable diet as the natural preventive and cure for rheumatism. The theories are excellent, and many cases may be thus improved. But at the same time, a well-known physician in this city is curing rheumatism with an exclusive meat and hot water diet, and he is successful, too. As much depends on rest and medicine as on the diet. A very nervous person is not likely to be fat. A nervous horse will never get fat if you work him as far as his spirit will go; but make him rest and he begins to lay on fat."

MR. CLARK: "If you say nervous people do not get fleshy, I present myself as an exception. I am extremely nervous. I cannot teach without walking up and down the room, and yet I am very fleshy."

DR. LAIDLAW: "Being fat and being fleshy are two distinct conditions. The nervous temperament is one in which the brain and nerves are larger and heavier than the average, in proportion to the rest of the body. The gentleman is well built in bone and muscle, but for all that he has not the amount of fat which usually goes with that size of body. If someone should make of him a quiet man, and force him to take long resting hours, should make him a dreamer instead of a worker, he would lay on a layer of adipose that would astonish him, compared to which he is now a shadow."

MRS. FRITZ: "I should like to ask the convention to what extent we should impersonate in the delivery of dramatic description."

MISS SHORT: "I should like to hear from Mr. Fulton upon that subject."

MR. FULTON: "I think that in my original paper I did not draw distinctly enough the line between acting and impersonation, as there have been many questions asked me along that line since. The actor always impersonates. He has the costume upon him, the scenery behind him, and the support around him. If he draws a dagger, the dagger must be in his hand. The elocutionist cannot do this, and any effort at such realism must end in disappointment to the eye of an auditor. In impersonation he must indicate the drawing of a dagger and leave the rest to the imagination. His action must not be so extended as in acting. The extent that we should

impersonate in the delivery of dramatic description is clearly defined by the formulation I have given. If the words are not words of personation, we should not personate at all; if they are personative words, the extent of dramatic action will depend upon their approximation to acting. This approximation depends upon your own taste and judgment, which may be guided and regulated by the fourth point of my paper already explained, viz., 'Never overact personation.'

MR. SOUTHWICK: "I move that the Board of Directors be authorized to appoint temporarily from its own number, or from the members of the Association, such subordinate committees as it may deem necessary, and said subordinate committees, at the discretion of the Board of Directors, be empowered to add to their number." Carried.

It was here moved that the report of the Auditing Committee be heard. Carried.

MR. MCAVOY: "The Treasurer's report has been audited and found to be correct. He will read it to you."

MR. MAYNE: "My report is brief. I have received \$374, and have expended \$305.23, leaving a balance in the treasury of \$68.77."

The report was accepted and the committee discharged.

PRESIDENT MACKAY: "I will say for Mr. Mayne that there has been no man connected with this convention who has worked more earnestly and faithfully than he. He has had charge of your money and correspondence, and has discharged his duties as preliminary treasurer well and faithfully."

MR. MAYNE: "I think it is but fair to say, in behalf of several of your committees, that the expenses incurred by them have been very light. Their expenses have been very much lighter than I expected they could be."

MR. LEAKEY: "There are several members of committees who have paid out money personally in behalf of this Association. I wish to ask if this money is to be refunded to them."

MRS. WINTERBURN: "I move that the money be refunded." Carried.

PRESIDENT MACKAY: "You have received the Treasurer's report. What will you do with it?"

MR. SOUTHWICK: "I move that the money in the treasury be turned over to the new treasurer." Carried.

MR. TRUEBLOOD: "Perhaps it would be interesting for the Association to know that about 50 members have already paid me their dues for the coming year."

MR. HOLT: "As chairman of the Hall Committee I would say that this hall was tendered to us by the Hon. Seth Low, with no charge excepting \$10, for the payment of the janitor. It is, therefore, only right that we show in some way our appreciation, and I move that the Secretary be instructed to write a letter to Mr. Low, extending to him the thanks of this Association for the use of this room." Carried.

MRS. IRVING: "I offer the following resolution:

"Whereas, the great success of this convention is largely due to the

untiring zeal and earnest watchfulness of our honored president, Mr. Mackay, and his associate officers, and the skilful management of the various committees that have been in charge during the sessions; therefore, "Be it resolved that this Convention extend to them its sincerest gratitude for the services they have rendered." Adopted.

MR. W. P. OLIVER, of New York: "I move that the thanks of this Association be extended to all those who have assisted to entertain us during the meetings." Carried.

MR. CLARK: I offer the following resolution:

"Whereas, we believe that the dignity of the profession is lowered by the promiscuous use of the title of "professor,"

"Resolved that this Association deprecate such use, except in cases where the title is conferred by a college or a university." Adopted.

Mr. Clark for the Committee on Ways and Means reported that they had selected Chicago as the next place of meeting, to take place commencing the last Monday in June, 1893. The report was accepted and adopted.

It was found to be the desire of the Association that at the next convention the morning sessions begin at 9:30 o'clock instead of 9 o'clock.

Mr. Phillips for the Committee on Printing and Publishing reported that 500 copies of the intended Report of the Convention could be had for \$300, and 1,000 copies for \$400. The report was accepted and the committee was discharged.

Mr. Clark announced that members of the Association could communicate with one another through the medium of *Werner's Magazine*, and he suggested that the Association should arrange so that a portion of the magazine would be set apart for the use of the Association.

Mr. Werner said he would gladly let the Association have whatever space it wished in his magazine, without cost to the Association. Thereupon Mr. Clark moved that *Werner's Magazine* be made the official organ of the National Association of Elocutionists. Carried.

The Convention then passed a vote of thanks to Mr. Werner for placing his magazine at the disposal of the Association.

The Convention then adjourned to meet in Chicago on the last Monday in June, 1893.

LIST OF MEMBERS.

A.

Adams, Mrs. Adelaide F.
Alberti, Mme. E. A.
Alberti, Wm. M.
Alexander, Margaret A.
Alford, Mrs. Cora W.
Alfrey, Naoma
Allen, Mrs. A. P.
Alt-Muller, Helen K.
Andrews, Addison F.
Archard, F. E.
Artine, Mme. Frances
Austin, E. K.
Ayers, Mrs. E. B.
Ayre, Julia
Ayres, Alfred

B.

Babcock, Maud May
Baldwin, Mary H.
Banks, Mrs. Emma Dunning
Banks, Nora
Barbour, E. Livingston
Barkley, Belle C.
Barnwell, R. G.
Bates, Mrs. Ella Skinner
Battis, W. S.
Beals, Mrs. M.
Beckwith, Maud
Beers, Mrs. H. C.
Bell, Thomas C.
Bickford, Charles
Bickford, Edith F.
Bingham, Susan H.
Bishop, Mrs. Emily M.

Bissell, Kathryn L.
Black, Miss
Blaydes, Miss D.
Blaydes, Iva M.
Boardman, Mrs. Rebecca
Bogert, Miss F. G.
Boice, M. Frances
Boniface, Nellie
Bovée, Belle
Boyd, Dora M.
Boyesen, Ragna
Bradbury, Mrs. Sara W.
Breeze, Harriet E.
Brewster, N.
Brinckerhoff, Jas. L.
Brown, Jean Stuart
Browning, May L.
Bruce, Mrs. Belle S.
Brunhild, Amelia
Bryant, Frank A.
Burkhard, Eleanor M.
Burnham, A. C.
Butler, Miss A. C.
Butler, C. P.
Butler, Kate R.
Butler, Miss M. S.

C.

Campbell, Albert P. J.
Carland, Miss M. G.
Carpenter, Genevieve
Carpenter, Mrs. L. H.
Carpenter, Rubie
Cassidy, Mary E.
Chadwick, Frank

Chase, W. E.	F.
Churchill, J. W.	Fairfield, Ada L.
Clark, I. Scott	Farrington, Agnes E.
Clark, S. H.	Fenno, Frank H.*
Clarke, Lena B.	Flack, Louisa
Cobb, Jeremiah M.	Fleming, Martha
Cockle, Miss M. L.	Forsyth, Louise
Cohen, Inez	Ford, S. T.
Connor, Mrs. E. M.	Fox, Mrs. Geo. C.
Cooke, Helen	Francis, May
Coombs, Mrs. I. G.	Friderici, Blanche L.
Cooper, Clara M.	Fritz, Mrs. F. E. M.
Cory, E. S.	Frobisher, Mrs. J. E.
Couthouy, Jessie	Frost, Sara G.
Cowley, A.	Fry, E. V. S.
Coyrière, Mme. E. Miriam	Fullerton, Zaidee E.
Crocker, Alice M.	Fulton, Robert I.
Cronkhite Mrs. N. L.	G.
Crumpton, M. Nataline	Gaddess, Mrs. M. L.
Crunden, T. M.	Gheen, Gertrude F.
Currier, Mary A.	Gilbert, A. W.
Cutler, Mrs. Josephine H.	Gilbert, Beulah
D.	
Darrach, C. Marshall	Gilligan, Miss J. T.
Dadmun, May H.	Givin, Margaret E.
Davidson, Elizabeth R.	Golden, Anne
Day, Albert	Gouzzenski, C. R.
Day, Mrs. A.	Greeley Emma A.
Day, Mrs. Jeanette B.	Guernsey D. W.
Decker, Alice C.	Guirey, Mary E.
De Louie, Mme. El	Gunnison, Mrs. Allaben
Diehl, Mrs. Anna Randall	H.
Doughty, Corinne	Hadley, Mrs. Emma P.
Dow, Mrs. Sabrina H.	Hagarty, Minnie W.
Durston, Alfred S.	Haight, F. B.
E.	
Eastman, A. L.	Haines, Marie S.
Edgerly, Mrs. Clara Power	Hall, Olivia
Elliott, Edward P.	Hall, Thomas
Ellis, Jessie Craige	Hallock, E. S.
Esselestyn, Florence C.	Hamberlin, L. R.
Everett, Cora E.	Harnen, V. C.
* Deceased.	
* Deceased.	

Hendrick, Mary F.
Henley, Marion
Henniques, B.
Herbert, Tillie
Hilliard, Geo. S.
Hirsch, Miss E.
Hodgson, Mrs. Isabel
Holborn, Grace T.
Hollingshead, Lily
Holt, Walter V.
Hotchkiss, J. Bessie
Hotchkiss, Mrs. J. Jewett
Hotchkiss, Thomas W.
Hough, Estelle
Houghton, Bessie M.
Howard, Alice S.
Howes, Nellie L.
Hoyt, Imogen E.
Hoyte, Susanne E.
Huckel, N.
Hunter, Miss K. P.
Huntley, Mrs. Emma M.

I.

Ingraham, Mrs. E. R.
Ireson, Jennie E.
Irving, Mrs. Elizabeth Mansfield
Irwin, W. R.

J.

Jackson, Mrs. W. M.
Jacobs, Miss M. L.
Jenkins, Margaret V.
Jockusch, Loula
Johnson, Emma L.
Jones, Minnie M.
Josephs, Lemuel B. C.

K.

Keiper, Annie F.
Keller, Helene M.
Kennedy, Wilbur C.
Keyes, Mrs. F. E.
Kier, Mary B.

Kilpatrick, V. L.
King, Byron W.
King, Gwyneth D.
King, Stella M.
Kingsbury, Orriette
Kingsley, Marion
Kirk, A. Lincoln
Kleiser, G. P.
Kline, Mrs.
Kline, Nellie
Kohler, Frances K.

L.

Lack, Mrs. W. Fuller
Laidlaw, Dr. Geo. F.
Lawrence, Kate
Lawrence, R. A.
Leakey, Louis
Leakey, Mrs. Louis
Ledyard, Laura
Lee, Mary B.
Le Favre, Mrs. Carrica
Le Row, Caroline B.
Le Vere, Rose
Lévy, Ella
Lewis, Mrs. Belle McLeod
Lewis, W. D.
Little, Mrs. Emma K.
Lockwood, Mrs. Jean B.
Lockwood, J. T.
Loisette, Prof. A.
Loisette, Mrs. A.
Losey, Mrs. E. J.
Lounsbury, Daisy E.
Lounsbury, Mrs. C. E.
Lyman, Walter C.*

M.

Mackay, Edwin J.
Mackay, F. F.
McAvoy, T. J.
McCarthy, M. R.
MacDonald, Mrs. Helen H.
McFadden, John A.

M.		P.
McGill, Eliza A.		Palmer, Sophie J.
McKean, Eva A.		Phelps, Carrie Berry
McLaughlin, Marianne		Phillips, George R.
Mandelbaum, Miss J. E.		Pinkley, Virgil A.
Manning, Mrs. L. J.		Pinkley, Mrs. Virgil A.
Marks, Jeanie M.		Pitkin, Mrs. H. E.
Martin, Mrs. A. T.		Platt, Belle H.
Martin, Mrs. L. J.		Pond, Edith
Mayer, A. M.		Pond, Mrs. Nella Brown
Mayne, Richard E.		Porter, Miss J. O.
Merrill, Austin H.		Potter, Helen
Metz, Mrs. Harriet A.		Prunk, Mrs. Harriet A.
Meyer, Annie		
Meyer, Grace		
Monahan, Lillie		Q.
Moore, Mrs. E. D.		Quinn, M. H.
Moore, Mrs. Kate A.		
Moore, Marguerite		R.
Moritz, M.		Ramsdell, Miss L. R.
Moses, Alice C.		Rich, E. S.
Muller, Miss A.		Riley, Miss
Muller, Paul		Rinn, Agnes L.
Murdoch, H. Kate		Ripont, Adele
Murdoch, James E.		Robb, Josephine M.
		Robinson, Frederic C. P.
		Robinson, Miss J.
		Ross, Win. T.
		Russell, C. M.
		Russell, Edward
		Russell, Elsie
		Russell, Francis T.
		Russell, Livingston
N.		
Nairne, Bessie D.		S.
Nelke, Miriam		Sargent, Franklin H.
Nichols, Helen T.		Saxton, Marguerite
Niles, H. B.		Sayers, Annie G.
Noble, Mrs. Edna Chaffee		Schulze, Charlotte
Noyes, Adelaide E.		Scott, B. S.
		Scott, Miss M. E.
		Seymour, Charlotte
		Shaw, Harry N.
O.		
Oakley, Alberta		
Oberndorfer, Mrs. Leonora		
Levy		
Oliver, W. P.		
Oppenheimer, Milton B.		
Ostrander, Emma L.		
Ostrander, Marie		

Shepherd, E. M.
Shirley, Ogilvie
Shoemaker, Chas. C.
Shoemaker, Mrs. J. W.
Short, Marion
Shropshire, Mrs.
Slosson, Mrs. E. A.
Smith, Arthur
Smith, Mrs. Beulah
Smith, Henry W.
Smith, Mrs. Louise Humphrey
Smith, Theresa F.
Smith, William H.
Snedeker, Miss N. S.
Soper, Henry M.
Souers, J. Elmer
Southwick, Mrs. J. E.
Southwick, F. Townsend
Spence, C. B.
Sprague, H. A.
Spyker, Sarah S.
Stapp, Mrs. M. V.
Stark, J. A.
Statsby, Geo.
Stebbins, Mrs. Channing
Stebbins, Mrs. Genevieve
Sterne, Mrs. Morris E.
Stilwell, Emma S.
Strickland, Miss P.
Sulby, Alice
Sutton, M. A.

T.

Tardy, Cora C.
Taylor, A. M.
Thayer, Ada Frances
Thomas, Annie
Thompson, Flora
Thompson, Mary S.
Throckmorton, B. Russell
Thwing, E. P.

Timberman, Annie
Tisdale, Mrs. Laura J.
Tower, Mrs. C. J.
Treat, Chas. R.
Trimmer, J. A.
Trueblood, Thos. C.
Turner, Alice W.

V.

Vanderhoff, O.
Veitch, David S.
Vernam, W. B.

W.

Ward, George
Ward, Jessamine
Warde, Margaret
Wardell, Anna
Warrantt, George
Warren, Miss S. S.
Watson, Eugene
Webb, Mrs. Harriet
Welby, Bertha
Werner, Edgar S.
Wetherald, Jessie
Wetherell, Emma L.
Wheatcroft, Nelson
Wheeler, Cora M.
Wilbor, Elsie M.
Williams, Hannibal A.
Williams, Maud
Winterburn, Mrs. Charlotte
Wood, Mrs. C. S.
Wood, Mrs. Henry Firth
Wood, Lily Hoffner

X.

Young, Alfred

Z.

Zachos, J. C.
Zachos, Mary Helena

ORIGIN AND PRELIMINARY MEETINGS
OF THE
FIRST NATIONAL CONVENTION OF PUBLIC READERS
AND TEACHERS OF ELOCUTION,
AND
THE NATIONAL ASSOCIATION OF ELOCUTIONISTS.

In the fall of 1882, in an interview between Miss Kate S. Hamlin, then of Troy, N. Y., and the editor of *Werner's Magazine*, the status and needs, and the advisability of holding a national convention of elocutionists were discussed. It was agreed that Miss Hamlin should write a letter to *Werner's Magazine* (then *The Voice*) so that the matter might be brought to the notice of the elocutionary profession. This letter appeared in the November issue of the magazine, and brought responses from the following persons: Alexander Melville Bell, Ralph G. Hibbard, Moses True Brown, Allen A. Griffith, Francis T. Russell, Katharine Westendorf, Henry W. Smith, John Howard, William T. Ross, J. S. Thomson, T. J. McAvoy, Elizabeth Mansfield Irving, John R. Scott, Anna Randall-Diehl, H. P. Townsend, Frederick C. Robertson, George M. Sleeth, Adelia Woodruff, John W. Rusk, Lydia Bell, Mark B. Beal, Robert McCay, Mrs. Loraine P. Immen, Julia E. Hardenburgh, Robert I. Fulton, Robert R. Raymond, M. W. Mason, Charles Carlisle, E. Knowlton, and George L. Raymond.

The discussion did not result in organization. Ten years passed before the movement took definite shape. To Mr. Hannibal A. Williams, of New York, belongs the credit of being the actual organizer of the First Convention of Public Readers and Teachers of Elocution. Early in 1892 he formed his plans. He conferred with New York elocutionists and met with encouraging response. About the middle of February he issued the following

PRELIMINARY CIRCULAR.

"For some time I have been impressed with the belief that an Annual Convention of Public Readers and Teachers of Elocution would be of great advantage to those interested in our work. Lately I have taken occasion to speak with several readers and teachers in regard to the matter, and have found, in every instance but one, an enthusiasm as great as it was gratifying. Every person seen, with the above noted exception, has given a written promise to furnish, if needed, either an original paper, a discussion paper, or readings, and several have promised to do more.

"That the great majority of the readers and teachers of elocution feel a need of the varied and manifold benefits which such a convention would be there is no doubt.

"The presentation and discussion of new ideas and new theories by the foremost thinkers and best writers of the day on the subject of elocution, informal talks on practical subjects by well-known drill-masters and successful teachers, together with the opportunity of hearing at least eight readers each day in miscellaneous recitals and plays, cannot fail to give a new impetus to the work, and be of lasting benefit to every worker in this field, who is present during the session.

"If a successful convention can be held this year, various committees can be appointed to make the necessary arrangement for a second meeting, with not only prospect of greater success but of maintaining a permanent organization.

"To learn definitely just how much assistance can be expected from every reader and teacher of elocution in and about New York, is the purpose of this circular letter. It seems to me necessary to receive if possible the positive assurance that the readers and teachers at home are not only anxious to have the convention held, but willing to do their full duty toward bringing it to a successful issue, before inviting any from abroad to participate. I therefore beg you to send me replies to the enclosed questions at the earliest possible moment."

[The questions pertained to the details of a convention and to what the recipient of the circular would do himself for the success of the movement.]

A meeting was held April 1, at 81 West 90th Street, N. Y., to which New York elocutionists were invited. Mr. George R. Phillips was appointed chairman, and Miss Elsie M. Wilbor, secretary. Mr. Hannibal A. Williams outlined his plan for a convention.

The following committees were elected :

Committee of Invitation—Alfred Ayres, Mrs. J. E. Frobisher, Caroline B. LeRow, George R. Phillips, Francis T. Russell, Helen Potter, Mrs. Harriet Webb, Nelson Wheatcroft, F. Townsend Southwick, Mrs. Anna Randall-Diehl, Walter V. Holt, F. F. Mackay, Frederic C. P. Robinson, Franklin H. Sargent, Mrs. Genevieve Stebbins, Edgar S. Werner, Mrs. Sarah Cowell Le Moyne,† Hannibal A. Williams.

Literary Committee—Francis T. Russell, Chairman; Franklin H. Sargent,* F. Townsend Southwick, Caroline B. LeRow, Mary S. Thompson, F. F. Mackay, Lois A. Bangs,* Mrs. Ella Skinner Bates.

Recital Committee—Hannibal A. Williams, Chairman, Walter V. Holt, Elsie M. Wilbor, Stella King,* Minnie Swayze,* Alfred Young, Laura S. Collins.*

Music and Special Feature Committee—Laura S. Collins,* Chairman, Lois A. Bangs,* Mrs. J. E. Frobisher.

Hall Committee—Walter V. Holt, Chairman, George R. Phillips, Lois A. Bangs.*

Printing Committee—Edgar S. Werner, Chairman, Alfred Ayres,* F. Townsend Southwick.*

Press Committee—Mrs. Anna Randall-Diehl, Chairman, Caroline B. LeRow, Elsie M. Wilbor, Mrs. Margaret Ravenhill,* Louis Leakey.

Recording Secretary pro tem. of Convention—George R. Phillips.

Corresponding Secretary pro tem. of Convention—R. E. Mayne.

* Subsequently resigned.

† Declined to serve.

First National Convention of

On motion, it was decided that the chairmen of the various committees be empowered to come together for consultation from time to time, as an executive committee.

The following circular was decided upon ;

GENERAL CIRCULAR.

" NEW YORK CITY, April, 1892.

" We, the undersigned, Public Readers and Teachers of Elocution in New York City and Brooklyn, having at heart the best interests of the vast body of readers and teachers in our country, desirous of becoming more proficient in our art and of still further elevating its standard of excellence, and wishing also to establish a closer relationship between all in our profession and to unify our interests, unite in issuing this call for the First Annual Convention of Public Readers and Teachers of Elocution in the United States.

" We believe that the time is propitious for the holding of such a convention.

" For many years there has been a rapidly growing interest in this country in the subject of elocution, so that to-day the need of the incalculable benefits arising from an exchange of ideas and from fellowship with those interested in our work, is keenly felt.

" We are not unmindful of the fact that those members of the profession whose services will be most highly prized and will be of the greatest value to the Convention are those who will have the least to gain at the hands of the readers and teachers assembled ; their co-operation, therefore, will redound all the more to their credit, and will evidence their unselfish love of an art whose highest development they seek to promote.

" Many of the readers and teachers in New York and vicinity have been consulted, and their enthusiasm at the prospect of a convention and their willingness to assist in every way toward its success, have been equalled only by their desire to extend every courtesy, and the largest possible hospitality to those from abroad who may favor us with their presence.

" The result of the partial canvass made is submitted herewith, and it is so encouraging that we now feel warranted in extending an invitation to all interested in the art of elocution to aid also in the effort to inaugurate successfully these annual conferences.

" We, therefore, request every one receiving this notice to send replies *immediately* to the enclosed list of questions, and we beg to urge that the offer of papers, discussions and recitals be as large as possible ; but while soliciting the contributions of all who receive this circular and appreciating every service offered, it may happen that a surplus of treatises and other matter may be submitted, in which event it will be clearly understood that the order of exercises and allotted time may not permit the oral delivery of all ; therefore, while they will exercise their best judgment in the selection, the committees should be relieved of any charge of favoritism.

" The Convention will open on Monday, June 27, at two o'clock, and continue throughout the week. The time for completing arrangements is short ; it is therefore *very important* that each person should send in *at once* as large a list of names of readers and teachers as possible, that they may be informed of the movement on foot.

" At a recent meeting of many of the Public Readers and Teachers of Elocution in New York and Brooklyn, the following temporary officers and sub-committees were appointed to assist in perfecting arrangements :

" Mr. Francis T. Russell, Chairman of Invitation Committee ; Mr. Richard E. Mayne, Corresponding Secretary ; Mr. George R. Phillips, Recording Secretary ; Mr. Francis T. Russell, Chairman of Literary Committee ; Mr. Hannibal A. Williams, Chairman of Recital Committee ; Mr. Walter V. Holt, Chairman of Hall Committee ; Mr. Edgar S. Werner, Chairman of Printing Committee ; Mr. F. F. Mackay, Chairman of

Railroad Committee ; Mrs. Harriet Webb, Chairman of Entertainment Committee ; Mrs. Anna Randall-Diehl, Chairman of Press Committee ; Mrs. J. E. Frobisher, Chairman of Decoration Committee ; Miss Jean Stuart Brown, Chairman of Reception Committee ; Miss Laura Sedgwick Collins, Chairman of Music and Special Feature Committee.

"The members of these various committees—including fifty-two persons with power to add to their number—have been appointed according to their fitness and ability to act, and we promise that their deliberations shall be with an eye single to the needs and best interests of the Convention.

" ALFRED AYRES,	F. F. MACKAY,	GENEVIEVE STEBBINS,
ANNA RANDALL-DIEHL,	GEORGE R. PHILLIPS,	HARRIET WEBB,
Mrs. J. E. FROBISHER,	FRED'C C. P. ROBINSON,	EDGAR S. WERNER,
WALTER V. HOLT,	FRANCIS T. RUSSELL,	NELSON WHEATCROFT,
CAROLINE B. LEROW,	F. T'WN'S'D SOUTHWICK,	HANNIBAL A. WILLIAMS.

[This circular also contained the responses that had already been received.]

On May 20, a meeting was held at 114 West 14th St., Mr. F. Townsend Southwick presiding.

It was moved that the Corresponding Secretary be authorized to secure the services of an assistant for one week at \$8.00.

A meeting was held, May 25, at 360 West 58th Street, at which Mr. F. F. Mackay, on motion of Miss Elsie M. Wilbor, was elected chairman.

A communication from the Rev. Francis T. Russell was read, suggesting that persons who intended to be at the Convention be invited to send their photographs.

A letter from Mrs. Woodbury was read, asking to have a Demorest Medal Contest during the Convention. The offer was courteously declined.

The following were added to the Recital Committee : Nelson Wheatcroft, F. F. Mackay, Louis Leakey, F. Townsend Southwick.

The Corresponding Secretary was authorized to continue the services of an assistant at \$8.00 per week until the opening of the Convention.

A general advisory meeting, to which a larger number of New York and Brooklyn elocutionists were invited, was held May 28, at the Broadway Theatre Building. Mr. F. F. Mackay was elected chairman.

Letters of regret were read from Charles Roberts, Anna Wardell, Laura S. Collins, Lemuel B. C. Josephs.

A letter from Mrs. Frank Stuart Parker, of Chicago, was read, and referred to the Executive Committee.

The following persons were added to the Entertainment Committee : Mrs. A. T. Martin, Bertha Welby, George S. Hilliard, Lily H. Wood, Belle Barkley, Mrs. F. E. Mildred Fritz, Addison F. Andrews, Alice C. Decker, W. B. Vernam, Ella Levy and Mrs. A. Gunnison.

The following named persons were added to the Press Committee : Mme. Carrica Le Favre, Bertha Welby, George S. Hilliard, Bessie D. Nairne and Addison F. Andrews.

The Executive Committee held a meeting May 30, at 55 Clifton Place, Brooklyn, Mr. F. F. Mackay in the chair.

On motion, Mr. Walter V. Holt was elected Acting Chairman of the Recital Committee.

First National Convention of

Mr. Addison F. Andrews was added to the Music and Special Feature Committee.

Moved that the chairmen of the various committees be empowered to invite the general public to the Convention without charge.

The Chairman of the Hall Committee was empowered to secure the use of Columbia Hall for the Convention.

Mr. Louis Leakey was elected Acting Chairman of the Press Committee.

Moved that the Entertainment Committee be changed to Reception Committee, the personnel of the committee remaining the same, and to include Miss Jean Stuart Brown.

Letters were read from Jean Stuart Brown, Mrs. Harriet Webb, William T. Ross, Mrs. Frank Stuart Parker and Mrs. M. L. Marsh, Corresponding Secretary of the American Delsarte Association.

Mr. R. E. Mayne was elected Treasurer *pro tem.* of the Convention.

It was agreed that the Convention be opened by prayer.

Moved that the Park Avenue Hotel be selected as headquarters of the Convention.

Moved that membership tickets be issued, to be forwarded on receipt of one dollar, fee for each person, and that the tickets be not transferable.

Moved that Mr. James E. Murdoch be invited to be president of the Convention.

At a meeting held at the Broadway Theatre Building, June 2, Mr. F. F. Mackay in the chair, it was moved that the Literary Committee and the Recital Committee be consolidated into one committee, to be known as the Program Committee, with Mr. Hannibal A. Williams as Honorary Chairman.

Moved that the Secretary be instructed to call together all the members of the Program Committee, to elect their own chairman and secretary.

Mr. Louis Leakey was appointed to assist Mr. R. E. Mayne in the preparing of the final circular.

Moved that the Treasurer pay what was necessary to close the contract with the Railway Association in order to secure reduced fares on the railways.

The following communication was received :

“NEW YORK, June 2, 1892.

“TO THE GENERAL COMMITTEE :

“*Werner's Magazine* presents its compliments to the General Committee of the National Convention of Public Readers and Teachers of Elocution, and through it invites the members to a reception at the Hotel Brunswick, on Tuesday evening, June 28, from nine to twelve o'clock.

“EDGAR S. WERNER, } Editors.”
“ELsie M. WILBOR, }

Moved that the invitation of *Werner's Magazine* be accepted and embodied in the final circular for information.

Moved that Mrs. Emma Dunning Banks be appointed a member of the Music and Special Feature Committee.

A meeting was held at 114 West 14th Street, June 4, Mr. Louis Leakey in the chair.

A letter from Miss Alice C. Decker was read.

Moved that the Reception Committee be in attendance at Park Avenue Hotel on Saturday and Sunday, June 25 and 26, from 9 to 11 a.m.; on Monday following from 9 to 1 o'clock; and daily thereafter from 9 to 10 a.m. and from 5 to 6 p.m.

Moved that during the daily sessions of the Convention no one person be allowed more than thirty minutes.

A meeting was held at 31 West 55th St., June 7, Mr. Mackay in the chair.

Mr. Walter V. Holt reported that President Low had assigned Room 11, Law Building, Columbia College, to the use of the Convention, and that the Hall would seat about 300 persons.

Various features of the final circular were agreed upon.

THE FINAL CIRCULAR.

"FIRST NATIONAL CONVENTION OF PUBLIC READERS AND
TEACHERS OF ELOCUTION, HELD AT NEW YORK, FROM
MONDAY, JUNE 27, AT 2 O'CLOCK, TO JULY 2, 1892.

OFFICERS:

President—JAMES E. MURDOCH.

Invitation Committee—FRANCIS T. RUSSELL, *Chairman*.

Program Committee—HANNIBAL A. WILLIAMS, *Honorary Chairman*.

F. TOWNSEND SOUTHWICK, *Acting Chairman*.

Reception Committee—Mrs. HARRIET WEBB, *Chairman*.

Press Committee—LOUIS LEAKY, *Chairman*.

Music and Special Features Committee—MRS. J. E. FROBISHER, *Chairman*.

Railroad Committee—F. F. MACKAY, *Chairman*.

Printing Committee—EDGAR S. WERNER, *Chairman*.

Hall Committee—WALTER V. HOLT, *Chairman*.

"In response to the general circular sent out when the movement for a Convention was purely tentative, the Committee have received numerous replies pledging support. It is hoped that this meeting may be the first of a series of annual gatherings that shall unite the members of the fraternity of Readers and Teachers of Elocution in closer professional and personal relationship. In order to attain this most desirable object, your cordial co-operation and assistance are needed. In the work that has already been accomplished, the various committees and officers appointed have been at no small expense of both time and money; it now remains for the profession at large, by their presence and active participation, to give such vigor to this initial impulse as shall ensure the speedy and permanent establishment of so important a factor in our professional life.

"Among the features which have already been decided upon are:

Papers by Distinguished Members of the Profession.

A Session Devoted to Voice-Culture, one to the Delsarte System, and one to Class and Public School Work.

Readings and Recitations by well-known Artists, Practical Talks on topics of interest, and Discussions, in which all are invited to participate.

The final Session of the Convention has been reserved for the consideration of such subjects as may be suggested during the week.

Membership tickets now ready, and will be sent upon receipt of \$1.00.

*First National Convention of**"Reception.*

"The following invitation will be appreciated by our friends:
"NEW YORK, June 2, 1892,

"To the General Committee:

"Werner's Magazine presents its compliments to the General Committee of the National Convention of Public Readers and Teachers of Elocution, and through it invites the members to a Reception at the Hotel Brunswick, on Tuesday evening, June 28, from nine to twelve o'clock."

"If you accept this invitation, send your acceptance to the magazine as soon as possible.

"Place of Meeting.

"Columbia College is situated on Madison Avenue, between 49th and 50th Streets, New York. Madison Avenue cars run from Park Avenue Hotel and pass Columbia College every three minutes.

"Headquarters.

"Park Avenue Hotel, on Park Avenue, 32d and 33d Streets, has been chosen as Headquarters for members of the Convention attending from outside of New York.

"Members of the Reception Committee will be at the Hotel on Saturday, Sunday and Monday, June 25, 26 and 27, from 9 a.m. to 11 p.m., and daily thereafter, from 9 to 10 a.m., and 5 to 6 p.m."

"The special rates at the Hotel are \$3.00 per day. "American Plan."

"Persons desiring private Boarding Houses can obtain good accommodations at from \$1.00 to \$2.50 per day by applying to the Committee.

"Railroads.

"Arrangements have been made with the Trunk Line Association by which persons may attend the Convention for a fare and one-third, for the round trip, on the following railroads, providing there be not less than 100 persons attending from the territory covered by the Association.

GRAND TRUNK RY.	N. Y. C. & H. R. RD.	WEST SHORE RD.
N. Y. O. & W. RY.	N. Y. L. E. & W. RD.	D. L. & W. RD.
LEHIGH VALLEY RD.	CENT. RD. OF N. J. .	PHILA. & RRAD. RD.
PENNSYLVANIA RD.	BALT. & OHIO RD.	CHES. & OHIO RD.

"When buying your ticket, tell the agent you are going to the Convention and want a certificate, which will enable you to get the reduction when this certificate has been signed by the Railroad Agent and the Secretary of the Convention at the Convention.

"Tickets may be secured three days (exclusive of Sunday) before the Convention, and during its continuance. Return tickets may be secured at any time within three business days after the close of the Convention.

"NEW ENGLAND LINES.—We have been unable to make similar arrangements with New England lines, but excursions parties may obtain special rates on application to the railway agent in their vicinity.

"F. F. MACKAY, *Chairman Executive Committee.*

"GEORGE R. PHILLIPS, *Recording Secretary.*

"RICHARD E. MAYNE, *Corresponding Secretary and Treasurer.*"

It was agreed that the Reception Committee should be in attendance at the Park Avenue Hotel, on Saturday, Sunday and Monday, June 25, 26 and 27, from 9 a.m. to 11 p.m., and upon the other days as originally fixed.

Mrs. Louis Leakey resigned as Acting Chairman of the Reception Committee.

On motion of Mr. F. Townsend Southwick, Mr. F. F. Mackay was elected Permanent Chairman of Executive Committee.

On motion the Chairman appointed Mrs. J. E. Frobisher, Mrs. Louis Leakey, and Miss Elsie M. Wilbor a committee to wait upon President Hunt, of the Board of Education, and request him to deliver the address of welcome at opening of the Convention.

A meeting was held June 10, at the Broadway Theatre Building, Mr. F. F. Mackay in the chair.

Various committees made reports.

A meeting was held June 13, at 114 West 14th Street, Mr. F. F. Mackay in the chair.

Various committees made reports.

Moved that Mr. George R. Phillips be appointed as substitute for President Hunt to make the address of welcome in case that Mr. Hunt could not be present.

On motion of Mr. Werner, Mr. F. F. Mackay, as Chairman of the Executive Committee, was appointed to call the Convention to order at its first session and to preside over the Convention until a successor be elected.

On motion, the Chairman appointed Mrs. Anna Randall-Diehl, Mr. R. E. Mayne, and Mrs. Louis Leakey a committee to select a clergyman to open the Convention with prayer.

Mr. Werner gave notice that at a subsequent meeting he would submit a plan for a permanent organization to issue from the Convention.

Moved that the Reception and Executive Committees wear badges during the Convention.

Moved that the matter of invitation of persons to the Convention be left entirely with the Executive Committee.

A meeting was held June 20, at 172 Lexington Ave., Mr. F. F. Mackay in the chair.

Moved that Associate Members be admitted to the Convention the same as Active Members, but that they should not have the privilege of voting or of holding office.

Moved that the sessions of the Convention be as follows: Monday, 2 to 4, 8 to 10 p.m.; Tuesday, 9 to 12 a.m., 2 to 4 p.m.; no evening session, so as to allow members to attend the reception given by *Werner's Magazine*; Wednesday, Thursday and Friday, 9 to 12 a.m., 2 to 4, and 8 to 10 p.m.; Saturday, 9 to 12 a.m.

A meeting was held June 30, at 75 West 55th Street.

On motion of Mr. Walter V. Holt, the Rev. Francis T. Russell was appointed vice-president of the Convention.

Various committees made reports.

Mrs. Anna Randall-Diehl reported that the Right Rev. Henry C. Potter had promised to open the Convention with prayer.

A meeting was held June 25, at the Broadway Theatre Building, Mr. F. F. Mackay in the chair.

Secretary Mayne reported that he had a list of 912 names, besides the

1600 names furnished by Mr. Werner, and that the entire list had been circularized.

Moved that badges be provided for the two Secretaries.

A meeting was held June 25, at 114 West 14th Street.

Various committees made reports.

On motion of Mr. Walter V. Holt, it was directed that two of the free tickets be given to every member of the General Committee to secure a full attendance on Monday, the first day of the Convention.

Mr. Holt's offer to act as door-keeper at the Convention was accepted.

Moved that four more gentlemen be added to the Reception Committee to assist in taking up tickets.

Moved that Miss Alice C. Decker have charge of the ushering at the Convention.

The program was read in detail.

The Treasurer's report was read. A vote of thanks was unanimously given to Mr. Mayne for his services as treasurer.

Moved that Mr. Hannibal A. Williams be requested to send in the account of his expenditures for printing and postage for the Convention, and that the same be paid to him.

Messrs. Leakey and Holt were appointed a committee to audit the Treasurer's accounts.

The General Committee then dissolved.

**THE COMMITTEES
OF THE
NATIONAL ASSOCIATION OF ELOCUTIONISTS.**

Literary Committee.

Edgar S. Werner, *Chairman,*
F. Townsend Southwick,
Caroline B. Le Row,
Mrs. Edna Chaffee Noble,
S. H. Clark,
Mrs. Genevieve Stebbins,
William B. Chamberlain.

Ways and Means Committee.

Robert I. Fulton, *Chairman,*
Robert McL. Cumnock,
Virgil A. Pinkley,
L. R. Hamberlin,
Anna Morgan,
Charles W. Emerson,
Mrs. Frank Stuart Parker.

Board of Trustees.

Moses True Brown, *Chairman,*
John W. Churchill,
Mary A. Currier,
William T. Ross,
Mrs. Anna Baright Curry,
Mrs. J. W. Shoemaker,
George L. Raymond.

U.S.P.M.

NATIONAL ASSOCIATION OF ELOCUTIONISTS.

OFFICERS.

President, F. F. MACKAY, Broadway Theatre Building, New York.

First Vice-President, HANNIBAL A. WILLIAMS, 98 Lexington Avenue, New York.

Second Vice-President, A. H. MERRILL, Nashville, Tennessee.

Secretary, GEORGE R. PHILLIPS, 114 West Fourteenth Street, New York.

Treasurer, THOMAS C. TRUEBLOOD, Ann Arbor, Michigan.

Chairman Board of Directors, S. H. CLARK, Chicago University, Chicago.

Chairman Literary Committee, EDGAR S. WERNER, 28 West Twenty-third Street, New York.

Chairman Ways and Means Committee, R. I. FULTON, Kansas City, Mo.

Chairman Trustees, MOSES TRUE BROWN, 7a Beacon Street, Boston.

DIRECTORS.

Term Expires, 1893.

WM. B. CHAMBERLAIN, Ohio. L. R. HAMBERLIN, Texas.

MARY A. CURRIER, Massachusetts. ANNA MORGAN, Illinois.

MRS. ANNA BARIGHT CURRY, Massachusetts. VIRGIL A. PINKLEY, Ohio.

MRS. GENEVIEVE STEBBINS, New York.

Term Expires, 1894.

MOSES TRUE BROWN, Massachusetts. GEORGE L. RAYMOND, New Jersey.

CHARLES W. EMERSON, Massachusetts. WILLIAM T. ROSS, California.

MRS. FRANK STUART PARKER, Illinois. MRS. J. W. SHOREAKER, Pennsylvania.

F. TOWNSEND SOUTHWICK, New York.

Term Expires, 1895.

J. W. CHURCHILL, Massachusetts. ROBERT I. FULTON, Missouri.

S. H. CLARK, Illinois. CAROLINE B. LEROW, New York.

R. McL. CUMNOCK, Illinois. MRS. EDNA CHAPPEE NOBLE, Michigan.

EDGAR S. WERNER, New York.

The second annual meeting will be held in the City of Chicago, during the week beginning Monday, June 26, 1893.

3 vol. I

PROCEEDINGS

OF THE

SECOND ANNUAL MEETING

OF THE

NATIONAL ASSOCIATION OF ELOCUTIONISTS

HELD AT

ARMOUR INSTITUTE, CHICAGO

June 26 to July 1, 1893

OFFICIAL REPORT

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1893**

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CONSTITUTION.

1. *Name*.—This body shall be called the National Association of Elocutionists.

2. *Object*.—To promote vocal culture and dramatic expression, and to unite the members of the fraternity of readers and teachers of elocution and oratory in closer professional and personal relationship by means of correspondence, conventions, and exchange of publications.

3. *Membership*.—Any teacher of voice-culture for speech or dramatic expression, public reader, author or publisher of works on elocution, may, on nomination by Directors and annual payment of \$3, be elected a member and entitled to the privilege of active membership, including the published annual proceedings of the body. Associate members, not designated above, may be elected upon nomination and the payment of \$3. They shall not be entitled to vote or hold office, but shall enjoy the other privileges of membership. Persons of eminence in the profession, or such as may have rendered conspicuous service to the institution, may be elected to honorary membership.

4. *Officers*.—There shall be annually chosen a President, two Vice-Presidents, a Secretary, and a Treasurer, whose duties shall be those ordinarily devolving upon such officers. There shall also be a Board of twenty-one Directors, divided into three classes: Committee of Ways and Means, Literary Committee, and Board of Trustees. The seven persons receiving the highest number of votes shall be elected for three years, the seven receiving the next highest number shall be elected for two years, and the next seven for one year. The officers first named shall be ex-officio members of the Board of Directors. Seven directors shall be elected annually to fill the places of the seven retiring.

5. *Meetings*.—The annual meeting of the Association shall be held at such time and place as the Directors may suggest and the Association determine.

6. *Sections*.—The Association may, during the year, organize itself into sections, each appointing its own chairman, and each being responsible for papers and reports in its special department of study, which documents shall be forwarded to the Directors.

7. *Alterations*.—Alterations of this Constitution may be made by a vote of two-thirds of the members present at any annual meeting, provided that three months' notice of the same shall have been given by the Directors in writing.

8. *Notice of Alteration*.—Any and all notices of alterations of, or amendments to, the Constitution, duly announced in *Werner's Magazine* during the year, shall be deemed lawful notice to each and every member of the Association; said alteration or amendment shall be open to discussion and acceptance or rejection at the coming Convention, as provided in Article 7 of the Constitution. Such notification shall be duly signed by the Chairman of the Board of Directors.

BY-LAWS.

1. *Rules of Order*.—Rules of order shall be those governing all deliberative assemblies, Robert's "Rules of Order" being the standard of authority in cases of doubt.

2. *Quorum*.—Seven shall constitute a quorum in the Board of Directors.

3. *Elections*.—A majority vote of the members present at a regular meeting shall decide the question of the reception or the rejection of new members. Unless a ballot is called for, all elections shall be by acclamation. Not more than three honorary members shall be elected in one year.

4. *Committees*.—The Committee on Ways and Means shall consider and report to the Directors the time, place, and arrangements for each annual meeting, subject to the approval of the Association. The Literary Committee shall be responsible for the literary, scientific and artistic features of the annual meeting, and shall report the same to the Board. The Trustees shall have control of the property of the Association, books, manuscripts, or works of art. They shall be responsible for the custody of revenue of the Association, whether from donations, bequests, members' fees, investments, or from other sources.

5. *Absent Members*.—Members detained from attending the annual meeting shall notify the Secretary.

6. *Advertising*.—No person, whether a member of the Association or not, shall be allowed to advertise in any manner in the rooms of the Convention any publication, composition, device, school, or invention of any sort, whether by free distribution, by circulars, or orally.

7. *Modification or Suspension of By-Laws*.—The above provisions shall be modified or suspended only by a two-thirds vote at regular meetings.

National Association of Elocutionists.

OFFICERS.

President, F. F. MACKAY, Broadway Theatre Building, New York City.

First Vice-President, MARY A. CURRIER, Wellesley, Mass.

Second Vice-President, WILLIAM B. CHAMBERLAIN, Oberlin, O.

Secretary, GEORGE R. PHILLIPS, 114 W. 14th St., New York.

Treasurer, THOS. C. TRUEBLOOD, 88 Hill St., Ann Arbor, Mich.

Chairman Board of Directors, S. H. CLARK, Univ. of Chicago, Chicago.

Chairman Literary Committee, EDGAR S. WERNER, 108 E. 16th St., N. Y.

Chairman Ways and Means Committee, ROBERT I. FULTON, Delaware, O.

Chairman of Trustees, MOSES TRUE BROWN, Harcourt Hall, Boston.

DIRECTORS.

TERM EXPIRES 1896.

E. L. BARBOUR, New Brunswick, N. J.
A. H. MERRILL, Nashville, Tenn.
J. P. STEPHEN, Montreal, Canada.
H. M. SOPER, Chicago, Ill.
MRS. LAURA J. TISDALE, Chicago, Ill.
CORA M. WHEELER, Utica, N. Y.
HANNIBAL A. WILLIAMS, New York City.

TERM EXPIRES 1895.

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S. H. CLARK, Chicago, Ill.
ROBERT L. CUNNOCK, Evanston, Ill.
ROBERT IRVING FULTON, Delaware, O.
CAROLINE B. LE ROW, Brooklyn, N. Y.
MRS. EDNA C. NOBLE, Detroit, Mich.
EDGAR S. WERNER, New York City.

TERM EXPIRES 1894.

MOSES TRUE BROWN, Boston, Mass.

CHARLES W. EMERSON, Boston, Mass.

MRS. F. STUART PARKER, Englewood, Ill.

GEORGE L. RAYMOND, Princeton, N. J.

WILLIAM T. ROSS, San Francisco, Cal.

MRS. J. W. SHOEMAKER, Philadelphia, Pa.

F. TOWNSEND SOUTHWICK, New York City.

The third annual meeting will be held in the City of Philadelphia, Pa., during the week beginning Monday, June 25, 1894.

THE COMMITTEES
OF THE
NATIONAL ASSOCIATION OF ELOCUTIONISTS.

Literary Committee.

EDGAR S. WERNER, *Chairman,*
F. TOWNSEND SOUTHWICK,
CAROLINE B. LE ROW,
S. H. CLARK,
CORA M. WHEELER,
A. H. MERRILL,
HANNIBAL A. WILLIAMS.

Ways and Means Committee.

R. I. FULTON, *Chairman,*
E. L. BARBOUR,
MRS. J. W. SHOEMAKER,
H. M. SOPER,
J. P. STEPHEN,
MRS. FRANK STUART PARKER,
CHARLES W. EMERSON.

Board of Trustees.

MOSES TRUE BROWN, *Chairman,*
J. W. CHURCHILL,
WILLIAM T. ROSS,
GEORGE L. RAYMOND,
ROBERT L. CUMNOCK,
MRS. LAURA J. TISDALE,
MRS. EDNA CHAFFEE NOBLE.

WERNER'S MAGAZINE,
108 EAST 16TH STREET, N. Y., - - - - OFFICIAL ORGAN.

PRAYER.

BY REV. HERRICK JOHNSON, D.D.

ALMIGHTY GOD, Our Father, Thou that art full of all grace and truth, we need Thee for counsel, for guidance, for inspiration, in all the work that we may do. We pray for Thy blessing upon us as we here assemble together. We thank Thee that Thou hast given us power of public speech, and hast thus distinguished us from all other beings brought forth by Thy creative power. We rejoice that we may thus hold fellowship together, one with another, through the spoken and through the written word. We thank Thee for the power to express our thoughts in proper form; that we may read Thy thoughts in nature, and interpret them to others. We bless Thee for this high privilege; for this token of Divine Sonship; for this distinction that Thou has put upon human nature, making us unlike all other of Thy created works of which we have any direct knowledge. We pray that we may live to hold fellowship with one another, and with Thee, through this medium that Thou hast appointed for the exchange of thought and of greeting, and that thus we may come into that broad sympathy which should characterize all who have a common interest and a common hope, who are bearing common burdens, and who are fulfilling the trusts and the duties of life.

We pray Thee to bless us as we are met together, this company of men and women, seeking the better to find embodiment for the thought that struggles to express itself, often with difficulty, with restricted surroundings, with obstacles in the way. Help us to realize how much more potent will be our influence in the world when we come to give the fullest and most adequate expression to those high-born, Heaven-born conceptions that are in our own souls; and help us thus always to do justice to the

truth, to see that as it comes from our lips it is made potent in life, amongst men and women, going down into the hearts of men, through societies and states.

God bless those who are concerned to know how to use this wonderful instrument that Thou hast put into the possession of each man and each woman; how to use it for Thee, for truth, for righteousness, for upbuilding and uplifting. Stimulate all those who are seeking to make the most of this instrument, and grant that we may realize more and more our responsibility to one another and to Thee.

Bless this Convention; may it lead to precious practical results, to a wider view, to a better recognition of all the powers that are bound up in all the capacities and possibilities of public speech, and vocal expression.

And may the Lord God bless our words, and bless our work; through Jesus Christ, Amen.



ADDRESS OF WELCOME.

BY REV. HERRICK JOHNSON, D.D.

M R. PRESIDENT, LADIES AND GENTLEMEN :—I count it a privilege to have the opportunity of bidding you welcome to Chicago. As the National Association of Elocutionists, there seems something fitting in your coming to this city. It is known quite broadly as “The Windy City.” It has a breeziness that is born of Lake Michigan, and a breeziness of its own, born of its own inherent and immense vitality. Man has been defined to be, of all animals, “the animal that talks;” and Chicago has been said to be, of all cities, the “city that talks.” And you are the men and women who talk, by teaching other men and women how to talk.

I read in the evening paper of Saturday last that you are all here to talk, and that you are to talk “shop.” It was said that you were going to have a tourney of elocuting here at this Convention that it will be worth going miles to hear; and I should be glad to be one of you in some of the exercises that will be held here in connection with this tournament of talk. As I see the orators of “the opposition” are largely in the majority in this Convention, I have no doubt that the talk will be of a very high order.

This city has a right to talk, and so have you. I think Chicago was born talking, born with a trumpet or a ram’s horn in its mouth; and it seems that this city has been playing that horn ever since, to the delectation of the whole world. It was born to this freedom of talking with how great a price of struggle, and toil, and sweat; with brain and brawn it has earned this freedom, paid for it. But you have a right to talk. This city has some ground for this reputation which it has achieved for talking. See what basis it has for this blowing of its own trumpet,

this blowing of its horn. It has tunneled the lake miles away, in order to get good water. It has risen out of its own ashes; that can be said of very few cities in this or any other country. It is going to make the Chicago River to run up hill, and it is going to make it run clean. You laugh at that, of course. I do not wonder that you think it impossible, in view of what you have seen and smelt; but it is so. It is going to be done. This city has also built a city in the midst of a vast wilderness, a White City, that is to-day set in the sight of all the nations. Chicago, then, has indeed some ground for boasting, some reason for blowing its own trumpet. But perhaps, ladies and gentlemen, you can teach Chicago something in the way of talking. I may be very modest here, for I must be loyal to my city, but if you will give Chicago a few lessons on the power of reserve of expression I think you will be doing a great work for the city.

To talk well is to have power. To talk supremely well is to be at the very summit of power; and you are leading men and women along the path that leads to that summit. That is a great business, a business that cannot be dispensed with. If talking is the characteristic of our race, if man is the only animal that talks, and to talk well is to have power, and to talk supremely well is to be at the very summit of power, and if you are leading men and women up to that summit, then there is and can be no greater business in this world.

I believe in the dignity of the elocutionist and of the work he has to do. I well know that the clatter of empty mental cock-lofts and the rattle of machine-made elocutionists has brought "talking" somewhat into disrepute. There has been such a din of "sounding brass and tinkling cymbal" that it is not to be wondered at that men have got sick of words. And this feeling has even expressed itself in a proverb: "Silence is golden." Again, the cry is: "Give us men of deeds, not words." But if that proverb that silence is golden is true, then had we not better all turn mutes? Then, when we have all turned mutes, in that awful blank of universal silence there will be no deeds to show; for they will have no men of deeds. Talking is what makes men of deeds.

Speech, beyond all question, is a great instrument of power with man. In another than the Scriptural sense, death and life

are in the power of the tongue. Carlyle flamed out against this, as we all know. He lampooned and disparaged the tongue, and lauded the press; he decried speech and glorified literature. His idea is that laws are not made by Parliament, they are made by the press—not by speech, but by the press; that the true university is a collection of books, a library. Nevertheless, the great seats of learning go on establishing their lectureships, notwithstanding Carlyle's dictum as to the library being the true university. And they will go on doing it. A library has some unquestioned elements of inspiration; but the mind of the author is more than his works. The genius of an artist is a good deal more than his paintings. The nameless and potent charm of intense personality cannot all go down into a written word or a dead book. Soldiers will lock their jaws with the clinch of duty under the written order of their chief; but when they can see his face and hear his voice they are thrilled through and through with high hope and a sense of invincibleness. Peter the Hermit, by his burning speech, fired all Europe. Luther's words, with Luther behind them, were thunderbolts. Gladstone's speeches are what made him primate of all England, and no political party in this country dare leave the field to the orators of the opposition, without being sure of experiencing defeat at the polls. Truth is mighty, but truth in personality is mightier; and hence the decadence of speech or of oratory, because of the power of the press, is simply impossible. While man is man, a living man or woman, before living men and women, uttering a great truth will be far more than any white paper and black ink. Printed words can never be the most effective means of communication between men; it wants the personality, which you cannot put in white paper and black ink, although you may put some of it there.

But the kind of speech? That is the important question. Now, of weak, dull, stupid, insipid, drawling, soporific, monotonous, prating speech we have a surfeit; of warm, animated, earnest, enthusiastic, eloquent, pointed, forceful speech we have altogether too little. Preachers—and I speak of them because I know more of preachers than I do of any other class of speakers—preachers will preach as though it were a canon of duty with them always to utter the grandest truths in the dullest way, as though

pulpit utterance needed a kind of paralysis in order to keep it staid and solemn. Unfortunately, that is the way they were taught. They will utter great truths in a monotonous, dull way, to empty the pews, and then they will attribute the emptiness to total depravity. That is not the reason. Where is the man who ever had anything to say worth the saying, and knew how to say it, who could not get hearers to listen to his words? I do not know where he is.

Now, let us ask for a moment—What is elocution? I must not bring coals to Newcastle, but elocution, of course, is utterance—a speaking out; it is speaking out something. You cannot speak out from a vacuum. You cannot get much eloquent speech from an empty mental cockloft walking on two legs, hanging out an unmistakable sign, “No admittance to ideas here!” and illustrating the falseness of the old teaching that “nature abhors a vacuum,” for he shows that she does not.

What is elocution? Elocution is voice plus brains. It is thought seeking its best embodiment in speech. It is the struggle of ideas to get the most effective vocal expression. That, I think, is elocution. I do not know whether you will agree with me or not. But it wants brains. Hence, first, you must have something to say. You cannot get much from nothing; you cannot get much beauty of thought from dreary emptiness. You must have something to say. “Is he soond?” asked the Scotchman of a friend who had been listening to a new preacher. He referred to his orthodoxy, of course. “Is he soond?” “Soond?” was the reply; “he’s a’ soond!” You cannot get elocution from such a source. It is like that old cry in the streets of Mohammedan towns—“In the name of the Prophet, Figs!” A great noise and a great name, but, after all, nothing but figs; that’s all. It reminds me of the old street preacher Gough used to tell about: “There was Abraham, my brethren, and there was Isaac, and there was Jacob; and Jacob had twelve sons, and every one of those sons was a boy.” It is also illustrated by another incident: Two men were sitting in a pew. One said to the other, “What is that man in the pulpit crying about?” “Well,” said he, “if you were up there and hadn’t anything more to say than he has, you would be crying, too.” You must have something to say to be an elocutionist,

and then you must know how to say it. You must have perfect possession of the thought and feeling that is to be expressed. But you know all about that. You can't render a thing you don't possess; you cannot give what you have not.

We had an elocutionist, so-called, at our seminary. By the way, I see that you are going to have "Elocution in the Seminaries" to-morrow afternoon. I must get in to hear that. I should like to know what you have to say on that subject. We had a so-called elocutionist in our seminary—McCormick Theological Seminary—and he was constantly giving lessons in emphasis and stress, and all the rest of it. A question arose as to the emphasis upon a certain word, and a student had the temerity to challenge the correctness of the emphasis given by the instructor. The elocutionist said: "Why, certainly; don't you see that word is in italics? Of course it has to be emphasized." Yes; just as in that passage in 1st Kings, 13th chapter, I think, where the old prophet says to his sons: "Saddle me the ass, and they saddled *him*," "*him*" being the italicized word. So we "saddled" that elocutionist, so-called, and sent him off on a tour to that undiscovered bourne from which no such traveling elocutionist ever comes back—to the seminary.

Voice-culture: The word culture is enough to indicate that there is intelligence behind it; and when you think of this marvelous instrument—this matchless sounding-board, the mouth and the throat, and these two cords, and this pumping apparatus, and think of what marvelous adjustments can be accomplished when there is intelligence behind them, handling them so as to most effectively bring out all possible changes of thought and feeling—you see what a broad and fruitful field you have before you.

God bless you in the discharge of your duties, and may your Convention be powerful for good along all these lines.

THE PRESIDENT'S OPENING ADDRESS.

BY F. F. MACKAY.

LADIES AND GENTLEMEN, FELLOW ASSOCIATES OF THE NATIONAL ASSOCIATION OF ELOCUTIONISTS: We have, in accordance with our custom, had our opening welcome to the Convention. I shall now, therefore, consider the Convention in order, ready for business; and I believe the first business on the program is an address from the President. I hope you will be patient.

We are a second time assembled in convention, to deliberately examine the science and art of elocution, in the hope that our labor, during the several sessions of the present week, may bring forth results that shall be instructive to each and every member of the organization, and thereby of great and lasting advantage to the general public as well as to the special students seeking more precise information.

The field is broad. Your program embraces a great variety of questions, primary and secondary. If the answers to these questions be sought for, by the light of reason unexpanded by the heat of feeling, our convention may close out with a record of logical and intelligent deductions that shall add much to the already developed knowledge in our work. Feeling is a powerful motor; but unrestrained by domination of reason it often becomes the destroyer of best intentions. Feeling has no proper place in purely didactic argument.

In our first convention there was such conscientious, earnest effort on the part of all of the participants for the advancement of our object, that each session closed with a strong desire for the opening of the next; and at our final close there was expressed on all sides an acknowledgment that we had passed through a season of delightful conference. There were many

subjects considered, through the presentation of papers, that were not alone valuable to the members who listened to them, but they were, by retroaction, beneficial to the authors themselves. By this closer communication of thought, this attrition of mental force, mind is developed in the younger members, and the older minds are brightened by the rubbing of arguments—they take on a higher polish, and thereby become better reflectors of truth, the aim of earnest thinkers and the outcome of all honest teaching.

As a part of your labors in convention, we adopted a Constitution and several By-laws or rules for the guidance of ourselves in association. The work of selecting and arranging governing principles and deciding on necessary rules for action was hurriedly done, and can, perhaps, be much improved by the amplification of principles and the detailing of duties.

It is provided in Article 7 of our By-laws that the By-laws may be modified, altered, or suspended by a two-thirds vote at any regular meeting of the Association. I would respectfully recommend that our Board of Directors be requested to hold meetings every morning this week from 9 A. M. until 10 A. M., for the purpose of receiving and considering suggestions for the improvement of the organic laws of the Association. The full report of the last year's proceedings in the Convention having been sent to each member of the Association as per vote and decision of the Convention, we may assume that all are informed and prepared to act intelligently and in harmony now with the intentions of the Association. All amendments or alterations of By-laws should be written out in full and handed to the Secretary, who will deliver them to the Chairman of the Board of Directors to be referred to the proper committee among the three committees constituting the Board of Directors.

All motions or resolutions to be offered to the Convention for consideration should be fully written out, so that alterations or amendments may be properly placed and clearly understood.

Among the discussions of last year, and one that drew out much warmth of feeling as well as some bright thoughts, from the reservoir of reason, was the choice of a name for this Association. Several were offered. Some were too long; none were too short. Some were too local, some covered too much, others too little, until at last the struggle narrowed down to the two words,

"expression" and "elocution." Through the strong advocacy of a large majority, that much-abused, yet time-honored, hard-working old word "elocution" won the day, and we became the "National Association of Elocutionists."

Perhaps it may not be inappropriate at this time for your President to give briefly his views on this subject. It has always seemed to me that in starting in to labor, the first thing to do is to limit the field—to define the subject. In dealing with science and art, the name defines and limits the study; and after some thought upon the subject, I am persuaded that the title "National Association of Elocutionists" is just the boundary line that properly circumscribes our intentions.

The objection that presents itself to the word expression, as a limiting definition to our art and science, is that it covers too much. Our study relates especially to the human voice and all of the variations of the voice by tone, force, time and inflections that are incidental to speaking; together with the gesticulation and poses of the body in presenting or representing the impressions of the human mind. Whatever may be said of the power of expression, by pose and gesture, in the earlier days of heroic action, the pantomime of the graceful Indian, or the expressive gesticulation of the monosyllabic tribes of Africa, it cannot be successfully denied that the tendency of our highest and latest civilization is to invent words that may convey the finest subtleties of the mind, and to convert these words into vocal pictures, that shall present through the ever-varying tones of the voice the harmonies and discords of sympathetic humanity as it vibrates under the impressions from its environments. *E et loquor*, to speak out, just covers the field and limits it, while expression opens up pathways to regions beyond our control, and, therefore, does not limit, does not define.

A statue chiseled in cold marble has expression in every line of the figure. The painter seeks to represent in form and color the expression of his subject. Music has expression. The voice has expression; but in expressing sensations the voice is not always musical. The physical man is an expression of the refinement of the earth's substances; art is the expression of human power. All nature is the expression of Supreme Power and Omnicience unlimited, undefined, save by the word "creation"—a visible,

tangible something, brought forth from an invisible, intangible nothing. Creation is God's expression.

Man never creates anything. Through impression and psychic force, generated and applied in muscular action, man rearranges, puts together—that is, makes something, and that something is art. Art is, therefore, a result of the application of psychological force to mental conceptions through muscular action. Under this definition, art becomes a generic term, including the useful and the fine arts; two very distinct results, having their common origin in the physical and mental necessities of man.

The useful arts are the outcome of the mental and physical struggling for the perpetuity of the animal man. The fine arts are the outcome of the mental seeking to reproduce its impressions of nature. The useful arts destroy as they grow, but the fine art always pleases the beholder and strengthens the artist. Elocution takes its place among the fine arts; for it is always the outcome of the mind seeking to present or represent, either directly or indirectly, its impressions from exterior circumstances.

The word elocution, as a covering or limiting term, may be divided into first and second values. In its first value it covers the entire field of oratory—the act of extemporizing in speech, the facts of history and science, and the fancies of imagination. To this department of elocution belong the studies of all science and all art. Nature must be laid open to the orator, that he may gather her truths for his foundation, and her beauties for his embellishments. To this department of elocution belong the studies of grammar, rhetoric, and logic, the technique by which the orator may formulate, with clearness of relationship and precision of meaning, the words, phrases, and sentences in which his mental pictures are to be presented. To this department of elocution belong also the studies of articulation and pronunciation, as assistants to the medium of oral conveyance; and upon the correctness and precision in practice of these two factors in elocution depends, in great measure, the worth of all the other requirements. For however grand or beautiful the subject of the orator's effort, if, through lack of just articulation, the subtonic and atonic elements of the language fail in their functions as separatists to the tonic elements, or if, through the misplacing of the accent, the words are not understood, his argument will not

be apprehended and his persuasiveness and argument will lack the receptivity of a clear understanding.

When the orator has his facts and his fancies well in hand, perhaps I should have said well in head, the technique of articulation, pronunciation, grammar, rhetoric and logic so thoroughly acquired, that, like the use of the A-B-C's in orthography, they become a habit of the mind, the rest of the power of the orator must depend upon the sympathetic drift of the man—his susceptibility to impressions from his environments; for upon the strength of his sensations will depend the power of his oratory, either for conviction or for persuasion. The orator is impelled to speech by the force of the sensations coming through impressions from exterior circumstances, past and present, and although it has been said "There is nothing new under the sun," still we credit the orator with originality when we find him presenting even old ideas in phrases and sentences that discover or uncover what had been before partially obscured.

The orator's study is analysis of a subject for the purpose of concealing or presenting truth,—and he who knows more of nature knows more of truth. The egotism of man, presenting itself from the beginning until now, through pride and love of power, has sought to establish for its own aggrandizement, an artificial realm of genius beyond the reach of astronomical law, beyond the reach of telescopic vision, beyond the field of science; and, instead of resting on the truths of nature as presented in her works, has established dogmas of imagination, and is continually altering and revising its assumptions to make them accord with the severe realities of life, as the progressive development of man uncovers them.

The art of oratory, even in its highest physical form, does not necessitate the presentation of positive truth, for the world is still deceived with ornament.

"In law what plea so tainted and corrupt,
But, being seasoned with a gracious voice,
Obscures the show of evil. In religion
What damned error but some sober brow
Will bless it; and approve it with a text,
Hiding the grossness with fair ornament."

So wrote the bard whose thoughts come ringing down the centuries, finding lodgment in our life, as fitted to our own

time as to his. His oratory and his orators, his *Brutus*, his *Antony*, his *Othello*, his *Coriolanus*, his *Timon*, his *Hamlet*, his *Lear*, his *Shylock*, his *Wolsey*, his *Henry*s, his *Hotspur*s, his *Falstaff*, his *Benedick*, his *Byron*, his *Touchstone*, and his *Ague-cheek*, together with his wonderful female orators, *Lady Macbeth*, *Desdemona*, *Juliet*, *Beatrice*, *Hermione*, *Rosalind*, *Queen Katherine*, *Queen Constance*, and *Portia*, present in their speeches models of strength and clearness, elegance of diction, richness of invention, breadth of sensation, philosophy and poetry, argument and persuasion, unsurpassed by any of the orators of the world. The senator, the lawyer, and the post-prandial orator are defective, without their quotations from this encyclopædia of human emotions. The pulpit orator beautifies the rhetoric of the Prophets and the Disciples by a happy blending with the poetry of the great bard; and the courts of justice would lack the harmony of equity if robbed of *Portia*'s godlike description of the quality of mercy.

The oratory of Shakespeare's men and women lives in rhetorical forms that are to-day models of persuasion and conviction, whether dealing with the logic of realism or leading the imagination through the fields of transcendentalism, to arouse the passion that begets emotion.

The oratory of Mansfield, Erskine, Grattan, Curran, Pitt, Fox, Sheridan and Burke, the greatest of all the British rhetoricians, and the oratory of our Adams, Henry, Jefferson, Randolph, Hamilton, Pinckney, Calhoun, Haynes, Webster, Clay, Everett and Douglas lives entombed in the volumes of English literature, awaiting the awakening voice of the trained elocutionist, to represent the mental pictures of their wonderful inventive and constructive power.

In its second value, the word elocution covers all the field of intellectual and physical labor called reading and recitation, which, while requiring quickness of perception, power of analysis and synthesis, and pliability of muscle, is, in the execution, purely imitative, and in result, purely illustrative.

Elocution, in its application to reading and recitation, is the art of representing human emotion by expression of the artificial and natural language. There can be no art without an underlying science. The art of painting has its science of color and

its technique of handling; the art of music has its science of harmonious, sequential sounds; the art of poetry must have its science of grammar and rhetoric, its rhythm and its measures; and the art of elocution must have its science of emotions.

Science is knowledge in solution; art is the crystallized projection, the result.

Pope said, "All art is nature better understood;" and this definition has been cited by some loose thinkers as if it were something more than the mere outcome of poetical rhythm. Who could teach by such a definition? All art is nature better understood? Has any one been able to define space, or limit time? Does any one know what is life, the motive power of human thought? Who has defined nature? Two words in our language limit the universe—nature and art. Art may be defined, and many beautiful and useful arts are known and practiced. But in every day of our lives, new experiences tell us that nature is not defined, not yet fully understood. "All art is nature better understood" is high-sounding and rhythmic, but the seductiveness of its euphony is lost when tested by the rationale of practical application.

There is too much of this fluffy oratory mixed with the teachings of to-day. Like the diaphanous ether of champagne, it attracts by its sparkle, but its effervescence leaves only sediments and a nervous strain. Elocution is of the earth, earthy; and its science may be had for the mere picking up and arranging. Men and women who have studied formulas enough to undertake the work of teaching, should no longer circumscribe their labors by the limitations of any book except the great book of nature.

Listen to the vocal pictures of men and women with whom you come in daily contact; and though the voice may be one continuous strain of imperfections, the trained elocutionist should be able to discover the faults and teach the remedies. For contrast, listen to the nasal head-tone, explosive utterance, quick time, radical stress, and rising inflections of the housewife, when a servant drops a trayful of her best china. Observe the weakness of human nature under the influence of the emotion of anger. Then, listen to the low-toned thunder as it moves along the horizon line at close of day, and find in its monotony of sound and slowness of movement the deliberateness of Supreme Power, voiced

in the vibrations of the air. Study the effects of sound everywhere, and at all times, for imitative man is always striving to appropriate the effects of nature for his instruction and amusement.

The elocutionist should interpret the author's artificial language by the aid of factors of the natural language, which can best be acquired through a study of nature. This imitation of facts may be most harmoniously blended with fancy in what is commonly called idealizing, which is really nothing more than presenting the author's work as the reader thinks it should be, instead of presenting it as a positive matter of fact deduced from the text and situation. This is a very dangerous field of experiment; for to be successful the reader must possess not only great refinement of taste to limit him, but great skill in invention, to diverge from the author's verbal description.

Here is where imagination may, nay must, come to the reader's assistance. Imagination is that part of our mental action which, while it grows out of the truthful observation of realities, refuses to be limited by logical conclusions, and reaches into infinite space for expansion. Wonder, which is not always an agreeable sensation, may be the outcome of great eccentricity in this factor of mental picture-making; but true pleasure, satisfaction, repose for mentality will result only when the works of imagination bear so strong a resemblance to nature that the mind of the auditor or beholder immediately recognizes a standard for comparison in its parts, or as a whole. As theory is the fore-runner of practice, so is imagination the originator of theory. The art of elocution may be idealized by this power; but the imagination of the elocutionist must be so versatile and supple as to be always a truthful elaboration of the author's invention in any given direction. If versatility or suppleness of imagination be wanting, the elocutionist will not only pervert the author, but he will fall into the habits of his own individuality and so produce the quality of sameness in his art.

Because the elocutionist sometimes gives scope to his imagination, and thereby seems to change and to enhance the value of an author's work, some are inclined to think the reader creates; but that is not the art of reading. The author presents his impressions through words, phrases, and sentences. Through his

science, the elocutionist studies the expressions of the author, and by his art he represents them.

The science of an art must be made up of factors, and any imperfection in the art results from the absence of some necessary factor. It is the teacher's part to name the missing factor and present it to the student, when the student cannot find it by reference.

The directions, "Put more feeling in it!" "Put more heart in it!" "Put more soul in it!" are simply commands used to check the interrogating powers of the student; for everyone knows that feeling has unlimited variations—that the heart is but a big force-pump to the body, and that soul, as applied to the art of elocution, means simply the unknown quantity for which the student is seeking.

The elocutionist should talk of his art as art, not as a special gift. The assumption of special gift is just as applicable to the engineer, the banker, the broker, and the politician, as to the public reader. Indeed, a few years ago we had several politicians in New York who possessed such unlimited special gifts in the line of finance that they were obliged to take up their residence in Montreal. Their genius was too overwhelming for their immediate neighbors. Their aspirations were too far-reaching for the limited realism of honesty. The egotistical assumption of special fitness, genius and inspiration in one calling only, should be relegated to the realms of superficial self-deception. There is genius and inspiration everywhere, when there is mental elation through pursuit of a strongly-desired object. If the individual hereditament of desire be in harmony with the environments, the reach of that desire will be limited only by its own vitalizing energy and the adaptability of the physique to the execution of a result.

It is wonderfully flattering to the Ego to be called a genius, a favored child of nature,—even just a little superior to the herd. A king feels his genius as he dominates a nation; so does the boss of a railroad gang as he commands them at their work. We are all great creatures in our own esteem. The desire to be thought a creature especially favored by the Creator is so strong that even the self-made man, he to whom the world accords the honor of shaping his own destiny, often, in boasting of his personal achieve-

ments, rather than admit the developing influence of his hard-worked, starving, ragged boyhood, will fall back upon the history of his ancestors, and claim his right to the position accorded him because of his mental hereditament from some progenitor, who lived high up in the family tree. Egotism, unquestioning and unlimited belief in self, is a liberal purveyor to all the follies of human vanity. The supremacy of egotism is shown when men make laws instead of discovering them. Such egotism does exist.

"It climbs the mountain, it roams the valley,
It invades the forest, and it holds the town;
It is the echo of the Supreme Power, but only echo!
The greater egotist, the greater clown."

But let us leave the fanciful regions of genius and come down to the hard facts of every-day life and its practical utilities. All men do and will talk. Some say that women talk, too. Then, since they all talk, may we not assume that, although language is in part artificial, yet as a whole it is a natural medium for the intercommunication of individual impressions, and that out of the very necessity of the situation, laws have been developed with the language? Who has discovered them?

Every sentence in the English language has not only its grammatical construction, from the study of which one must arrive at the author's logical deductions, but there is always an inherent though dormant, sensation, underlying the words. The development of this sensation by the human voice, in all its necessary variations, is the representation of the emotional part of the word, the phrase, or the sentence. The violation of any law affecting the human voice must produce defective reading and recitation; for all reading and recitation should be a perfect imitation of extempore speaking. Invention is a most important factor in the composition of an extempore speech; and time has a governing influence on invention; so that when invention is absent, as is the case in reading or recitation, we detect, through the inappropriate time, that the elocutionist is not extemporizing. Again, invention begets mental elation, which enlarges the degree of muscular action, and so increases the variations in inflections. Monotony in the movement of the reader's voice tells us there is no mental elation, no invention, and so again the imitation is exposed. To make the imitation perfect, one must know the factors and use them in place.

The laws that govern the vocal expression of the English language exist here in our own country. It is not necessary to go to Germany, nor to France, to learn the elocution of the English language. There is quite as much human nature in the United States of America as there is in any of the European countries; and we have this advantage, that while they do not have an opportunity of studying all our specimen Americans, we have had an opportunity of seeing and entertaining their various products, from the prince to the beggar, and it is an affectation to assume that there is a lack of opportunity to study human emotions in our own native land. 'Tis true we have not the architecture, the monuments, the frescoes, the sculpture, the paintings of the Old World, nor does the elocutionist need them. They belong to other arts. But for the study of human nature we have every variety, from the graceful native Indian to the imported Hottentot and the agile North African, the Wandering Jew and the disciple of Confucius. Germany, France, Spain, Italy, and the British Isles, have poured the energies of their population upon our soil, and it has sprung into a variety of life that affords a field of study broad enough for even the most ambitious student in the art of vocal picture-making—elocution.

Fellow-associates, though it may be assumed that in the science and art of elocution we have some advantages over those who have not given time and thought to this special study, yet we are here this week as students, to listen to questions and to participate in their solution, that we may be instructed and strengthened for our future labors. Let us, then, while we attack the problems that come before us with all the earnestness of a stimulated intelligence, endeavor to suppress the slightest prejudice, remembering that the impressions, the sensations, the thoughts, and the emotions of men are unlimited in variation. Man is the focus in which concentrate the unlimited radii of still undefined nature.

PLACE AND POWER OF PERSONALITY IN EXPRESSION.

BY REV. WILLIAM ROUNSEVILLE ALGER, D. D.

THE word personality is used in three senses. Its first and deepest meaning is the distinctive entity of a person; a free actor; the intrinsic substance of a spirit existing as an individual consciousness. Personality in this sense is the very being of a man regarded in his pure selfhood or unity.

The second meaning of personality is the mask worn by the spirit; the manifestation of a person by his outward form and aspect; his physical structure. This sense is derived from the Latin *persona*, a painted vizard which partly revealed, partly concealed, the character wearing it. The first use of the word refers to the inner, psychological side of the man; the second use, to the outer, physiological side. Both these meanings are clearly indicated in the phrase applied to Channing, "He had a small person but a great presence." That is, his physical bulk was slight, his spiritual weight, vast.

The third, and least important, meaning of the term personality is verbal or literary, and arises from the intercourse of persons with one another, not from the ingredients of their being either in soul or body. It signifies anything applied to a person in an emphatically individual sense. For example, one asks of his interlocutor, "Do you intend that remark as a personality or only in a general sense?" and he replies, "I never indulge in personalities."

Personality, then, may denote the spiritual man as distinguished from other spirits; the physical man as distinguished from other bodies; or some limited ascription to either of these. But the central import of the word is that indissoluble triple combination of energy, reason, and emotion, whose united aspect constitutes

an individual spirit incarnated in an organism. Society is the combination of such individuals in sympathetic, intercommunicative relationship. The subject which we are now to discuss is the place and power of personality in expression.

At the outset we must understand what expression itself is. Expression, taken in its widest sense, is the correspondence between signified states in being and significant signs in manifestation. Expression is an appearance of the interior of a being in his exterior form, just as impression is the appearance of an exterior fact in his interior consciousness. These two are correlated opposites, capacity to receive being properly balanced with power to impart.

Our impressions of outward objects are the reports made in our faculties by those objects or by ideal representations of them. We listen, for example, to a sound, and the impression arising in us from its report through the ear into the mind is that the sound proceeds from a drum. In another instance, we look at something before us, and it reports itself to our perceptions through the eye as a tree. In precisely the reverse manner, internal objects, or conscious states, make an external manifestation of themselves through signals sent from within and made perceptible without. We express, for instance, our dislike of a dog by the act of kicking him out of the room; our sense of disgust or of satisfaction by an appropriate contraction or expansion of the eyes, nose and lips; our will to communicate a thought to an associate by articulating it in words.

Expression, accordingly, is the external manifestation of the inner forms, qualities, and states of conscious beings for cognition and appropriation by other conscious beings. With this conclusion in mind we are prepared to take up the question as to the place and power of personality in expression; or, in other words, the true nature and method of artistic culture. For the only original source of expression is found in personalities,—free, intelligent, emotional, sympathetic, self-conscious beings. The only real and direct materials of expression, the only genuine substances to be expressed, are the contents of personalities, states of consciousness.

Inanimate objects become expressive only as they are charged with the designs, affections, intentions, of their creators.

A marble statue is expressive because the personality of the sculptor put a meaning into it. A mountain, a flower, a rainbow, is expressive because God made it; and the laws of its formation carry in them the symbolism of His personality. If the cosmos could be conceived to exist with no personality behind it or in it, it would be absolutely destitute of significant suggestion. The whole created universe, material and spiritual, is literally the revelatory expression of the life of God. The word which a man speaks is not the speaking man. So the universe is in no sense God, but it is His expression of Himself. Nothing which is not a free consciousness can ever be a primary cause and subject of expression, but only a medium for it. Expression always deals either with the *immediate* states of the expressive personality itself, or else with the *mediate* states of other personalities revealing themselves through it.

It is obvious from this how important must be the place and meaning of the personality of the artist who undertakes to express something for the persuasion or edification of a contemplative assembly, since the attractions or repulsions of his performance will be determined by the worth of what he has to express, combined with the felicity and force with which he wields the instrument of expression; and the thing he has to express is the inner side of his personality, while the instrument of expression is the outer side of his personality.

The finished artist in this department of experience, whether singer, orator, or actor, is one who, as Delsarte says, has full and free knowledge, possession and control of that whole apparatus by whose means the sensations of the life, the ideas of the mind, and the affections of the soul, are revealed. Knowledge of that apparatus makes the critic; possession yields the connoisseur. Add to knowledge and possession control, and you have the artist. Then the greatness of that artist will be decided by the nobility and wealth of his personality in its interior and the harmonious flexibility of its exterior. And how innumerable and immense are the differences of human beings in these respects! They sweep through the indescribable range that reaches from the lubber whose voice is a grunt and whose movement a jerk, to the hero who moves like an angel and speaks like a god.

Everything that one person does has interest, charm, fascination;

while everything done by another lacks this quality, awakens distaste, wearies the spectator. The same dance which, performed by a certain person, bewitches the gazer, when another performs it seems lifeless and poor. Two singers in succession sing the same song. In the first instance we are spellbound with wonder and delight; in the second, our attention flags and we turn away with a yawn. One painter—no matter what the landscape he elaborates or sketches—has a distinction in his touch, a nameless something in his drawing, his composition, his tint and tone, which makes his pictures attract the eye and engage the soul; while another, although choosing a far better subject and bestowing much greater pains on it, cannot get the public to look at his work, much less buy it. It is the same with actors and orators, and with leading persons in private society. Some, the moment they appear, produce a rustle and a hush, and make the company all eye and ear; while others, do what they may, either produce no impression at all or else an unfavorable one.

The secret of this difference resides, as is generally recognized, in what we call “style,” with a nameless and mystic something behind it. The style of one is full of power to awaken interest, fix attention, give pleasure, suggest impressive secrets. The style of another is destitute of this quality. This distinctive style is present in everything one does, as a characteristic signal, affixing its peculiar value, whatever that may be, to each of his productions or performances.

What is the origin and significance of this fatal power of style? The word helps us not unless we know what it means. The deepest stroke of definition ever given in answer to this question is that of Buffon, who said: “The style is the man himself.” But the mystery of this deep and subtle thought needs elucidation. The style of everyone is the distinguishing sign or living index of his personality. Let us not pass this statement by as a mere truism, but endeavor to illustrate to ourselves how great and profound a truth it is.

Every impression deposited in experience is the resultant of two factors: First, the report of the object; secondly, the personality of the subject in which it is reported. Thus, the same event produces widely different results in two observers, owing to the difference in those observers. A boor may hear the song of

a nightingale as unmovedly as he would hear the clatter of a loom; while a poet, thrilled through and through, melts into tears under those amazing notes of eternal passion, eternal pain.

Just so every expression of a human being is the resultant of two factors: First, the experience revealed; secondly, the form and color and motion given to it by the personality through which it is reached. Thus every expression of a godlike person borrows a certain divinity from him, inseparably associated with him, and breathing through him. So if a deformed and ignorant miscreant strives to express something majestic and lovely, it is necessarily degraded and spoiled by his derogating awkwardness and ugliness. In this way, the style of everyone, loaded with its proper degree of power and charm, or their opposites, inevitably arises out of his personality, that personality adding to or subtracting from every expression of his soul an interest and value measured by its own attractive or neutral or repellent attributes. The evident incongruity of an immense draft on your notice and admiration, endorsed by the style of a farthing personality, belittles or even vacates the claim; while the hastiest sketch of purpose, the least check on the bank of beauty and truth, backed up by a millionaire personality, suggests so much unuttered wealth behind, that it is at once gladly honored to the full. So the value of the revelatory power of style is measured by *the worth of the thing expressed plus the rank of the personality issuing it.* A boy just in the study of arithmetic, giving his opinion on some high mathematical problem wins slight notice, while the lightest word of a Newton or a Lagrange commands the most deferential attention.

Now every personality, taken in its full constituents and comprehensiveness, is the consensus of the three totalities of the man, the unity of the three sums: First, the sum of his bodily proportions or physiological parts; secondly, the sum of his spiritual powers or psychological faculties; thirdly, the sum of his accumulated experiences and accomplishments, or the wealth he holds in bay for communication. These three sums, fused into the unity of his personality, determine the style of everyone, and give to his performance the degree of weight, charm and value belonging to it.

What that degree shall be is not a matter of straining, but of being. It is fatally decreed by the quality and quantity of spir-

itual worth and potency assimilated into his character, organized in his experience and communicable by his will. The rank and fascination of style are exactly graduated to the richness with which it *suggests* love, wisdom and power, and the purity with which it *exhibits* goodness, truth and beauty. For love, wisdom and power are the divine constituents of being, the essential attributes of God, while goodness, truth and beauty are their revelation in creatures. The signals of this revelation are everywhere loaded, in precise proportion to their exactitude and harmony, both with inexhaustible significance and with irresistible authority. That is to say, inexhaustible and irresistible to those who appreciate the facts; for the divinest genius may in vain bring all its resources to bear to awaken appreciative consciousness in a lump or a stick.

Consequently, the way to beautify and aggrandize your style of expression is, first, to increase the amount and variety of love, wisdom, power, holiness, bliss, goodness, truth, beauty, right and freedom incarnated in your personal being, or *reflected* there; and, secondly, to improve the harmonic force and ease with which their manifestations play through your organism. But let us not limit these divine qualities to the fleeting charms of the outer person. When one is old and shrivelled, when time and grief and pain and care have obliterated his comeliness and grace, still he may be covered with those signals of spiritual virtue and excellence, those traits of modesty, courage, purity, sympathy, aspiration, trust, which can clothe human ruins with loveliness and grandeur, and make even wrinkles and gray hairs sweet, attractive and commanding.

A distinguished lecturer of our day has defined the work of the orator as the enforcement of truth by personality. This statement has been received with much favor and applause. It reveals an important insight, and is just and weighty, as far as it goes. But it gives as the whole work of the speaker what is really only one-third of it, and that the least essential third. The aim of the orator should be, by means of a superior, consecrated and inspired personality, to illumine, recommend and enforce beauty, truth and good on the sense, the intelligence and the will of his hearers. For it is beauty that awakens and fires the instincts of the life; truth that illuminates and guides the

faculties of the mind; good that enlists and impels the affections of the soul. Beauty moves, charms, persuades. Truth interests, captivates, convinces. Good wins, conquers, commands. Each of these three is essential to the other two, and if either be omitted in his expression, the method of the artist is defective, and his result must be precisely as much enfeebled in effectiveness as his method is marred with mutilation. There must be grace to draw the attention, precision to satisfy the intellect, and harmony to compel the surrender of the conscience. Wisdom by itself is cold and uninteresting. Join with it love and power, and all nature stirs in answer to the enchantment. Truth, unaided by the association of something more attractive and more forcible, can never achieve the full end of expression. Besides, what is it in a personality which enables it to enforce truth? The answer is: Goodness and beauty—some winsome signals of love and power. The following illustration, humble as it is, will irresistibly confirm this conclusion:

A mock-bird, in a village,
Had somehow gained the skill
To imitate the voices
Of animals at will.

A-singing in his prison
Once, at close of day,
He gave, with great precision,
The donkey's heavy bray.

Well pleased, the mock-bird's master
Sent to the neighbors 'round,
And bade them come together
And hear the curious sound.

They came, and all were talking
In praise of what they heard;
And one delighted lady
Would fain have bought the bird.

A donkey listened sadly,
And said: "Confess I must
That these are shallow people,
And terribly unjust.

"I'm bigger than the mock-bird,
And better bray than he,
Yet not a soul has uttered
A word in praise of me!"

The beauty, the grace, the cunning, the wonderful variety in unity, characterizing the personality of the mocking-bird, gave

to his expression, even in imitating an ass, a piquancy of interest surprisingly entertaining. The awkwardness, stupidity, stiff and doltish monotony, belonging to the restricted personality of the ass, robbed his *perfect honesty and veracity* of all claim to admiration, and made him a bore.

Of the three great ends of the speaker, formal truth is the least. Enlightening the understanding comes after winning the heart, and is inferior to inspiring the soul. Personality enforces truth by means of beauty and good, illustrates beauty by means of truth and good, and recommends good by means of beauty and truth. It is trinity in unity all the way through.

Up to this point, then, we have reached these conclusions : First, that personality is the free essence or mediating form of individual being; secondly, that the substances demanding expression are the contents or states of conscious being; thirdly, that the bodily organism is the medium for the outward revelation and impartation of these inward treasures.

Let us take a practical step further in advance. That step must be to show that since the force, excellence and charm of expression are directly proportioned to the goodness, power and beauty of the things expressed, and the purity and freedom of the organic medium of their revelation, the essential desideratum for everyone who aspires to be an artistic master of expression is *the exaltation of the rank of his personality*; that is, the enrichment of the contents of his being and the improvement of his skill in manifesting them. He must set before himself two ends. The first is to augment his being; the second is to perfect its harmonious action. But how is this to be done? Personalities may communicate their experiences to one another, but not their being. Increase of being comes from God alone, in whose infinite creatorship every dependent creature is openly and feedingly immersed. "*Thou shalt not live by bread alone, but by every word that proceedeth out of the mouth of God.*" The impartation from God is exactly adjusted to our fulfilment of the conditions of reception. And for the furnishing of these conditions faithful toil in every kind of self-cultivation is the indispensable and exclusive law. If you would enlarge your being, increase your wealth, and enhance your working functions or expressive skill, you must employ every means to cleanse the

media of your soul and body from every obstacle to reception and transmission. These obstacles consist of all the causes which lessen the openness and liberty of the faculties or impede the pliability and modulating range of the communicating signals. Let us illustrate this point and bring it home to useful application.

When Raphael drew, when Mario sang, when Taglioni danced, when Talma acted, when Dickens read, what was the secret of the transcendent effectiveness displayed, interest awakened and delight imparted? It was the exquisite perfection of function shown, the height of life and ease of performance. Grace is the deepest secret of charm. What is grace but the securing of maximum results with minimum expenditure of force? This accomplishment can come only through the moving of all the joints and sockets without friction, the play of all the parts without interference. This oiled and melodious operation is the consequence of a precise and free adjustment of our organs. It is the happy modulation of a perfect balance of every part in a self-possessed unity of the whole. To attain this the aspirant must make himself a clean and supple instrument of revelation, freed from the egoistic idiosyncrasies which in every unregulated individual impair and adulterate the universal type of humanity. He must eliminate all contractions from the bodily organs, all prejudices from the spiritual faculties. Then he will be in a condition to receive what is offered, and become a living and voluntary mirror for reflecting it before others. A pure and free personality is a transparent medium for divine realities to shine through; but one preoccupied with individual peculiarities intercepts the divine realities it should reveal, and fixes attention on itself.

Suppose a person to advance in front of an audience, with a club foot, a bent knee, a stiff hip, a crooked arm, a hunched back, a wry neck, a wobbling jaw, a lifeless lip, a shrunken nose, a squint eye, a cadaverous skin, and a wheezy voice. Suppose, in addition, that in correspondence with this physical side of his being, the spiritual side is made up of faculties narrow, mean, feeble, and empty, destitute of knowledge or training, and infested with all sorts of odious antipathies, envies and spites, so that he is as ignorant and bad as he is hideous. Suppose, then, that he should undertake to deliver an oration, or read a poem, or im-

personate a dramatic character. The spectators, according to their several characters, would experience sensations of mirth, curiosity, amazement, pity, scorn, disgust, sorrow, distress, or hatred. They could not experience emotions of approval, admiration, reverence, or delight. They could not feel themselves pleased, enriched, edified, inspired. Why not? The reason is clear. It is because the ignoble and repulsive marks stamped into the unfortunate performer are the language of weakness, discord, vice, sin, and misery—expressions of wrong and degradation—which inflict suffering and awaken instinctive abhorrence or pity. Besides this they prove that he is so crippled, and so tied up in himself, so confined to the revolting consciousness of his own wretched experience—such a symbolizer or reflecting mirror of the false, the bad, and the ugly,—that he is utterly incapacitated to be a revelatory medium of the godlike freedom and glory of any noble forms of truth, goodness and beauty. For every deformity or stricture in the body, every bias or prepossession in the soul, enslaves the personality to itself, and by this preoccupation of the medium with what is individual, blocks the reception and transmission of what is universal. But the business of the artist is to represent nature, justice, law, use, humanity, virtue, liberty, God—not to exhibit himself and his infirmities. Just so far as private peculiarities, either physical or spiritual, are protruded by him, his personality, instead of reflecting, intercepts those manifestations of the divine attributes, which alone have any real claim to be loved and worshipped, and which alone, therefore, should ever be exhibited by anyone for assimilation by others.

In contrast with the foregoing hideous and painful example, imagine, now, the opposite extreme. Conceive an orator whose physique is all symmetry and whose morale is all excellence. Let his form be perfect in proportions; his features vivacious, and glowing with health; his nerves surcharged with energy; his voice disciplined to every variety of tone, emphasis and inflection; his action faultless in grace and dignity; his reason and imagination of the highest order; his knowledge covering all departments of history, science, art, and philosophy; his character a model of everything that is pure and exalted; a devoted patriot, philanthropist, seeker of perfection, and worshipper of God. Suppose

him, on an important occasion, to address an assembly capable of appreciating the facts of the case. The effect must be overwhelming. The exemplification of all that can charm, instruct, move, convince and command—all that is clothed with the divinest loveliness and authority,—would be such as to enthrall, and ravish his auditors, and carry them away quite beyond themselves. Such would be the transcendent influence lent to his personality by the divine qualities dwelling in it and shining through it. It is thus alone that we can understand the supernatural power exerted by the simple words of Christ on the soldiers sent to seize him. When they all fell backward upon the ground, declaring in awe-struck accents, "Never man spake like this man," it was because more of God dwelt in him and spoke through him than they had ever felt before.

All the way between these ideal extremes of repulsiveness and fascination, each example of personal expression will be charged with power to kindle loathing or longing in the measure of its approximation to its climacteric type; or will produce mere indifference if it rests at an intermediate station in negative neutrality. So central is the place, so supreme the power, of personality in expression.

The most expressive and the most impressive of all personalities is the one that is the most impersonal, the least limited to itself. Thus, Shakespeare directly conceals himself and only indirectly makes the wondrous reach of his own personality known by the completeness with which he reveals all others. The greatest artist is he in whose manifestations there is the smallest appearance of any private attribute of the ego. This is the secret of the profound and eternal fascination of the dramatic art—the free assumption by one person of the forms and states of others, enriching the individual with the potentiality of the whole race to which he belongs.

The inference for the practical guidance of him who aspires after the completest power of expression is, in regard to his spirit, that he should strive to purge his faculties from sloth, pride, vanity, and bigotry, so that he can impartially contemplate all phenomena and estimate everything at its intrinsic worth; and, in regard to his body, that he should labor to liberate all the muscular radii between its centres and its circumferences, and

bring the entire organism into a poised, vascular and breathing unity wieldable at his will. Then he will have, within, ever-renewed, an inexhaustible quantity of pure and noble experiences to express; while without, the elasticity of his pantomimic and vocal organs will spontaneously respond to every demand and explicitly convey to those who would learn from him whatever he has to bestow. As the years of such a teacher and artist pass on, and his character ripens, and his treasures of wisdom multiply, and his love grows broader, if he continues faithfully to practice at the art of communication, his gestures, both of hand and voice, will at last acquire a reach of power and fineness mystic in its symbolic depth. For the delicacy and precision of their assertion, renunciation, and recovery of their forms, the ineffable gradation of the shading and lighting and melting of their motions in crescendo and diminuendo, attain a pitch where the expressions seem to shed themselves from the expressive instruments, and to go on extending indefinitely in space and time, and in the imagination of the listening beholder. When expression begins to touch its highest degrees, the words a speaker enunciates are the most feeble and insignificant of the emblematic agents he uses to convey his thought and emotion. Words are, comparatively, rigid finite quantities; but the qualities of attitude, look, and tone blend with infinity.

There is in this whole domain of personal revelation an inherent Nemesis, a fixed destiny, or rather, I should say, a divine justice, boundlessly beyond the control of our will. For the nature and level of our mood, the type and order of our character, the rank of our being—in a word, the grade and weight of our personality,—are infallibly betrayed in our expression. It needs but a competent interpreter standing by to see the whole truth uncovered. Who could not instantly fix the spiritual texture and calibre of the man who in a mixed company should be heard saying, with voice of goodish foolishness and accent of dry and empty unappreciation: “What a beautiful thing religious trust is! I think nothing else in the world is so perfectly lovely.” The chasm is impassable separating such a one from him who declares, with dignified feeling, and a harmonized manner commensurate with his words: “When a man of true religious experience thinks of God, his soul thrills with a wondering awe whose tones seem to

go sounding through eternity. His hushed faculties hearken and hunger after these retreating reverberations of infinity, until the sounds and the faculties fade together, and he stands lost in entrancement."

Never can those who saw and heard Louis Kossuth, the Hungarian exile, when he was in this country, forget the impression he made on them. The pensive mournfulness of his brow, the pliant sweetness of his mouth, the unfathomable blueness of his rapt eyes, the thrilling music of his tongue, the nameless distinction of his bearing, the mystic beauty and wonder of his presence—all these blended in that indescribable, irresistible charm which was—the fascinating effluence of his personality.

The inmost characteristics of a man, with the degree of his experience and culture, are lucidly revealed, actually set in relief before us, by his conception of the proper rendering of a given composition. A dozen persons in succession may read the same poem, and make a dozen different things out of it, each trans-fusing it through himself and infusing himself into it in the process. For instance, an utterly materialistic worldling, a shallow, unfeeling, frivolous man, without a touch of sentiment or faith, would read the grave, weighty verses of a hymn in a manner as heartless and trivial as if he were talking about groceries:

When, as returns this solemn day,
Man comes to meet his Maker, God,
What rites, what honors, shall he pay?
How spread his Sovereign's praise abroad?

From marble domes and gilded spires
Shall curling clouds of incense rise,
And gems and gold and garlands deck
The costly pomp of sacrifice?

Vain, sinful man! Creation's Lord
Thy golden offerings well may spare;
But give thy heart, and thou shalt find
Here dwells a God who heareth prayer.

Such a style of elocution, applied to such a style of thought, at once empties the world of God, of dignity, of seriousness, of everything but the driest concrete matters of earth and sense. What is it that thus depolarizes the freighted lines, discharging them of all that they most contain? The personality of the reader. A second interpreter, a man with no insight, no fresh

and strong appreciation of sacred things, but full of formal belief and laborious efforts at piety, who tries to make up for want of sanctity by sanctimony, and to fill the vacancies of genuine emotion by a mawkish unction, reads it in the style known as the canting tone of the pulpit, where rhythm degenerates into sing-song and pathos dilutes into whine. A third person, with deep lungs, strong muscles, arrogant temper, ambitious spirit, and an overestimate of his own importance, will give the words with a puffy and boisterous emphasis, defiant and domineering, as if striving to command a greater impressiveness than he possesses.

In the first perverse example, the words crumble into verbal sand under the automatic analysis of mere mentality. In the second, they cling together and are prolonged under the sticky synthesis of a weak and affected sentiment. In the third, they are obtruded by the turgid emphasis of a conscious habit of self-importance. But the thoughtful and earnest person, who profoundly feels the truths of religion, renders the lines with unaffected manliness and gravity, with a restrained sense of melody, a distinct setting of the thoughts, and a reverential weight of emotion befitting the theme. Then and thus the substance expressed and the personality expressing are suited to each other. Attention is not distracted from the experience to be conveyed and fixed on something extraneous, but the experience itself is made the all-absorbing point.

In the first case, the mental element of expression swallows up the vital and the moral. In the second, the moral morbidly exaggerates itself over the vital and the mental. In the third, the vital grossly dominates the mental and the moral. But in the fourth, all three of these elements are in harmony and modulating equilibrium.

Manliness, propriety, sincerity, in a word, genuineness, is the one inimitable and irresistible thing. No man can successfully imitate it. No man who is what he ought to be can resist it. All efforts of mere ambition to disguise what we are and put on what we are not are utterly useless. When disinterested love, loyalty, usefulness, are the ends sought to be served, eloquence is the natural accompaniment of speech, and the orator stands forth crowned with power. But when eloquence itself is the end sought, power evaporates in vanity, and the would-be orator becomes an

impotent image, going through the motions, as it were, in a vacuum. Exaggeration, by art, is the ground of sophistical rhetoric; emphasis, by personality, is the ground of true eloquence. Words will be resistless when the trinity of seeing, being and doing become a unity in saying. Honesty and force of character, simplicity and sincerity of soul, consecration of purpose, purity and elevation of motive, unselfish love of God and man, wealth of personal experience, original inspiration drawn direct from the sight of truth, beauty and good, in their naked reality,—these are the requisites for making an orator genuinely eloquent. Vain, forever vain, is every attempt to substitute anything else in place of these. The most laborious artifices and the most cunning affectations go for nothing in the presence of the unerring intuitions of human nature. It is only the terrible fearlessness and straight-onward power of a soul possessed with faith in God, love for men, and sight of truth, and

No jingling serenader's art,
Nor tinkling piano-strings,
Can make the wild blood start
In its mystic springs.

Strange incoherencies result from the struggles of public speakers to appear what they are not. I knew one who, with a keen desire to seem to be self-possessed in power and consecration, but really wishing most to make a sensation, called learning and pride to the aid of vanity and servility, and his manner naturally became that of a defiant and deprecatory nonchalance, a contradictory mess which said as plainly as if it were articulate speech: "I wish to be admired, and I think I ought to be; but I fear I shall not be, and I will not have you suppose that I care anything about it." Another, trying to puff out his spiritual emptiness and hold in his brawny muscularity, showed as a ludicrous mixture of soft bully and pompous fool essaying the rôle of a mystic teacher, with a smiling combination of obsequiousness and swagger, a tone of familiarity that folly degraded into triviality, and a swell of bombast that moral feebleness turned into wish-wash.

But of all the types of affected personality haunting the pulpit, the most nauseous is the effusively goody sentimentalist. The substance of his interior is namby-pamby; the form of his exterior, confiding unction; his effluence, a sensuously spiritual self-complacency; his influence on intelligent auditors, half

curiosity, half disgust; his expression, that of longing to lay his head on your bosom and look up with smirking fondness and say: "How good it is to be good!" while you shrink with a sense of defilement and loathing, and use your handkerchief to wipe off the sweat of his touch. His unction is so dense that it actually becomes ointment. A smile of patronizing sweetness trickles through his face from the happy interiors like a psychological treacle. In his prayer he pats God on the head and says: "O how good you are!"

The average chronic look and bearing of anyone are the involuntary and unconscious expression of his personality, the signalizing indication of what he is. This carries fatally with it a revelation, to the instincts and intuitions of others, of his estimate of his relations with them; and is, accordingly, either repellent, neutral, or attractive. The desideratum, plainly, is an open and modest demeanor, as fearless as it is unpresumptuous; an easy poise in the normal mean, ready to pass in either direction, according to the demand. On the one extreme, out of this golden mean, the expression in face and air of one who seems to be constantly apologizing for his existence is very objectionable; while, on the other extreme, the undisguised arrogance which appears to say: "How dare you presume to exist where I am?" is insufferable. A braggart, strutting down Broadway in New York, made his pomosity so offensive that an observer, who had the courage of his convictions, stepped up to him and softly said: "Please, sir, may I stay in town over night?" A deprecating, beseeching air is weak and disagreeable. An obsequious, fawning, smirking air is still more unpleasant. A dejected, mournful, lugubrious air is burdensome and painful to those who are not generously sympathetic, and it wears even on them. A proud, swollen, swaggering air is ludicrous to some, enraging to others. A sour, sullen, truculent, savage air is discordant and abhorrent to all.

The characteristic expression, inherent in a personality, is always present, and invariably adds its winsomeness or repulsiveness, its heightening or its lowering value, to everything he says or does. The charm of this is raised to its costliest acme by the removing of all merely individual peculiarities and cultivating all the universal qualities and traits to their greatest possible har-

mony. For when the personality becomes a clear medium and vehicle for those qualities of love, wisdom and power which are the symbolic expressions of God in the universe, all egotistic obstacles and signs being obliterated, it is filled with a pure intrinsic sovereignty that makes its spectators its loyal subjects. Then the speaker has a manly confidence and weight, arising not from his selfhood, but from what he represents and conveys. Every attempt to assume this for the sake of self-assertion or vanity is useless, and always results either in an uneasy affectation wholly ineffectual, or in an imperiousness which irritates its auditors into rebels.

Everything that a perverted and enslaved personality expresses has one uniform tinge and cast—either of arrogance, insignificance, obsequiousness, or whatever the quality may be which constitutes its fixed bias. The grand desideratum for a speaker, of course, is that his personality shall be so free and sensitive as to vary in exact accord with the substance of what he is to express, and with the conditions of time, place, auditors and circumstances. Then oratory is a living exhibition of spiritual portraiture. Under the inspiration of sublime ideas or passions, the soul of the speaker swells in fire to the height of its native dimensions and vibrates in proud response to the sentiments his tongue proclaims.

Beauty fascinates the senses, wisdom satisfies the intellect, but eloquence ennobles the soul. It is the reading and the ruling of spirits. It is the flooding of inferior souls with the contents of a superior soul. Its votary must learn accurately to convert feeling into form and mutually translate the visible into the audible and the audible into the visible. For any real preëminence in this supreme art one must be a lord of experience, a sovereign of the inner life, throned in conscious wealth, animated with beneficent purpose, sceptred with strength, and crowned with grace. The master of eloquent speech must be a master of passion, knowledge and goodness. Such a man is of a royal strain of personality, a direct heir in the divine line of intrinsic kings—monarch of insight and sympathy, autocrat of the modest but mighty empire of himself, drawing imperial revenue of impression from the vassal universe, and dispensing imperial largess of expression to every docile attendant.

DISCUSSION.

MISS ABBIE A. BIRDSALL: After listening to the paper read by the Rev. Mr. Alger, with its noble and lofty arguments, one feels that the ground has been so thoroughly and so conscientiously covered that all that remains for the discusser to say is, "Those are my sentiments also." I agree so heartily with all that Mr. Alger has said that I will not attempt to criticize, but will merely enlarge, perhaps, upon some of the worthy thoughts he has so ably expounded.

The first point we would consider is this: Mr. Alger says "that everyone who aspires to be an artistic master of expression must exalt the rank of his own personality;" or, using my own words, that a being must be pure and lofty himself before he can hope to be an exponent of the highest form of expression, or a true medium through which noble thoughts and actions can find living expression.

Further on he declares that "genuine ness is the one inimitable and irresistible thing." We agree with him. Hypocrisy in art is a detestable thing. How many we meet who on the surface appear bland and innocent; but as time passes we are able to judge them, not so much by what they seem as by what they are; their faults and vices become evident. Many take great pains and spend much money in striving to adorn their outward selves, their exterior, and in cultivating their outward manners, some even going so far as to spend a whole year in Boston, returning with the outside of their platters brilliantly shining, but the inside like unto "dead men's bones." If orators, and especially teachers, would take the trouble to elevate their own natures, there would not be so much hypocrisy in art, and one could wield a higher and larger influence over one's audience or one's pupils.

We cannot agree with nor admire the advice of *Lady Macbeth* to her husband, as she reads at a glance his tell-tale, weak, distracted soul:

"Your face, my Thane, is as a book, where men
May read strange matters: To beguile the time,
Look like the time; bear welcome in your eye,
Your hand, your tongue; look like the innocent flower,
But be the serpent under it."

We need broader, nobler minds in every profession; minds that

are so full of big thoughts that they have no room for petty jealousies and narrow prejudices, which are the downfall of all whole-heartedness, and tend to make a nation of little-minded men and women. This 19th century is one in which grand projects and ideals are coming to the front. Life is too earnest to fritter away in frivolous thoughts and actions.

Another point brought up by Mr. Alger is the "falsity of allowing one's peculiarities to be prominent," and also that "the greatest artist is not the one who exalts the ego highest." Any idiosyncrasy is a flaw; hence it follows that intrusion of a peculiarity into an impersonation makes a rendering less valuable because less artistic. One should not force his peculiarities into the character being impersonated, thus giving rise to the common expression: "Oh, yes, they did well, but all the time I was perfectly conscious that it was Susan Smith reciting." If there were more large-minded men in the profession like him whose paper I have attempted to discuss, our art would soon become a powerful means of elevating public taste as well as of reforming (for I think they need reforming) those people who try to rule the profession because, forsooth, they have a plentiful supply of that common article brass, and are forever exalting their own precious egos. One should be willing to sink personal feeling when, by so doing, he can make himself a true vessel of good to others.

As we gaze upon the little, frail craft in which our noble heroine, Grace Darling, risked her life to save those perishing in the waves, we thrill with admiration at her deed. All of us have opportunities in our own art so to glorify noble deeds by a grand and lofty rendering of them, in verse or prose, that they will leave upon our audiences an impression for good remaining, perhaps, for all time.

In impersonating it is necessary first to comprehend the character one is striving to portray. In teaching one should confine himself to selections within the comprehension of pupils. How ridiculous it is to see a child get up before an audience and roll off words which require a Webster to understand!

Mr. Alger says that "the average chronic look and bearing of anyone are the involuntary and unconscious expression of his personality." How true it is that whenever we meet a stranger, without conscious action on our part we form an estimate of

his character, and how frequently these estimates are true. One's life leaves its impression upon the face. How strongly *Hamlet* brings out this thought in the Closet Scene with his mother:

“Look here, upon this picture and on this,
The counterfeit presentment of two brothers.
See what a grace was seated on this brow—
Hyperion's curls; the front of Jove himself;
An eye like Mars, to threaten and command;
A station like the herald Mercury
New-lighted on a heaven kissing-hill;
A combination and a form, indeed,
Where every god did seem to set his seal,
To give the world assurance of a man:
This was your husband. Look you now what follows:
Here is your husband, like a mildewed ear,
Blasting his wholesome brother,
A murderer and a villain,
A slave that is not the twentieth part the tythe
Of your precedent lord—a vice of kings,
A cutpurse of the empire and the rule.”



THE EVILS OF IMITATIVE TEACHING.

BY L. MAY HAUGHWOUT.

“**T**O hold as 'twere the mirror up to nature.” Thus runs the edict of our oracle, our simply-wise instructor, our wisely-simply Shakespeare. There is no doubt that he wrote those lines for players' profit, because he was “offended to the soul” to see the superficiality displayed everywhere by these abominable imitators of humanity.

Bad habits are our dearest foes, and the threescore years and ten, allotted us for discipline and growth, seem all too short a period in which to do our warfare; so the enemies are visited upon the children, the battle is continued, and often many lifetimes of years are required to annihilate these stubborn adversaries. But as the generation is greater than the individual, so its bad habits are greater than the bad habits of the individual, and require a proportionately longer period of time to eradicate. The bad habits of those “abstracts and chronicles” of the time in Shakespeare's day still live in ours, and we must vanquish them or by them eventually be overthrown.

Imitation in our art (or in any art) is one of these bad habits which threatens to destroy us, and which already causes the “judicious to grieve.” Morally speaking, it is possible for one to imitate the actions of a good man and to progress rapidly in the ways of deceit. But it is scarcely possible to emulate the character, the spirit of the good man without growing in his likeness. The outward deeds may be dissimilar, but they confirm the same opinion: Here is a good man. The same is true in our art of elocution, or expression, whichever you will: To copy specific forms of voice and action will never lead us aright. We may “split the ears of the groundlings” and “set on some quantity of barren spectators to laugh,” by our apings and tricks,

but, alas! we shall never win the plaudits of those whose opinion outweighs all others.

It is not the evils of imitation in a philosophical form, or as a general menace to our art, that I wish to consider now, but the blunders we seem forced to commit, and the everyday perplexities which confront us, as a result of this traditional form of training. I would go a step further than this, and consider its influence on the individual life and character of the pupil.

"It is impossible to excel as both teacher and reader," quoth one of my wisest tutors. I am not sure that that is undeniable, as there seems to me to be nothing in either inimical to the other; but of one thing I am certain, and that is that many excellent readers are atrocious teachers, and often an inferior reader is a superior teacher.

Let us look at the first case: Why is it so frequently true that a good reader is not a good teacher? Perhaps the first suggestion in reply is, that these persons have not that special and essential talent—the gift of transmitting knowledge. This reply may satisfy us in regard to an individual case or two, but even then we must consider them as exceptions, for a good reader must necessarily have at command all the arts as well as all the artifices of expression, and how absurd to admit that in practical affairs all these natural and acquired resources should ingloriously fail! No, we cannot accept such a reason in many cases. The thorough mastery of the spirit and art of expression will in itself go far to make a good teacher out of a poor one, be the subject taught what it may. Let us trust that the day is not far when all teachers, whether of mathematics, of language, of science, will awaken to their possibilities, and become, as a class, a little more animate than they now are. Because one is rich in tabulated knowledge and index experiments, he has no right to be poverty-stricken in the manner and method of communicating this learning to others. Indeed, he should be held doubly responsible; and he will be by the pupils of the future.

Other reasons may be assigned: The good reader may not have the mastery of the technique of his subject, or it may be a fault of disposition, lack of patience, of perseverance, of discipline,—all of which may be accepted as applicable to certain cases; but as far as my own observation goes, "the *why* is plain as *way*

to parish church," and covers nearly all cases. It is that there is little training along normal lines and a great deal of mimicking abnormal results. The teacher has a fine voice, good melody, good rhythm; let the pupil try to acquire similar tones. In order so to do, let him hear the model voice often. The teacher has graceful and expressive control of form and feature; let the pupil have frequent examples of this to admire and simulate. The teacher has vivacity and personal magnetism; let the pupil see that and strive earnestly to effect a like manner. Shall we condemn such teachers without quarter? No, let them plead innocent of wrong intention. Almost all workers are inclined to accomplish results by as little labor as possible, and when one is over-worked and underpaid, as is often the case with elocution teachers, it is not to be expected, perhaps, that the longest, most laborious mode of training will be adopted. Certainly to recite a selection for the pupil, and thus at one rendition give the thought, the method and the manner, is a wonderful saving of vitality and patience.

And then students are lazy more frequently than teachers. This method agrees with them. Original analysis and interpretation would be a demand too great for their allowance of energy—for we all know that many persons affect our subject because it is so easy to make a show in a short time with it. Then, too, the public is well pleased with these puppet-performances. If it is made to laugh or cry, it does not question the absurdity; if it may marvel at echo-tones and dramatic evolutions, it cares not for the thought of the author. So the teacher who can most easily give her pupils these tricks, often receives highest commendation from the indiscriminate public. There are many seductive arguments in favor of this method of training, and we teachers are simply human beings. Our pupils come to us, usually, for polish; we shine them up beautifully, they pay us willingly, and go away satisfied, and only we know that the glitter is not gold.

Take the second case, of a teacher who is not a fine reader and yet is a successful teacher. The reasons are obviously the converse of the former. Of course, a good teacher must possess certain qualifications, such as taste, sensitiveness, love of nature, imagination, etc. Such a one has high ideals, but, lacking the power to exemplify them, knows it so well that self is kept

in the background, and the face and form of nature and truth are held ever before the pupil as the only possible models. Perhaps this one does not deserve commendation more than the other who teaches by imitation; it may be that virtue is the result of necessity, so that limitation and not conscientiousness is the cause.

In view of this, may we conclude that it is better, on the whole, for a teacher to be an indifferent reader? No, many times, no! Other things being equal, the teacher who can do the best interpreting should be the very best teacher. Such a one has resources that are invaluable: Experience, which never fails to inspire; achievement, which always encourages; repose and control, which ever command respect. If to these excellences are added fidelity to God, to nature, to truth, and independence of man's opinion, of conventionality, and of false tradition, then, indeed, do we behold a truly great teacher. Had our profession more such representatives, we would not have to struggle so hard to gain recognition in the higher institutions of learning nor stand silent before the accusation of lightness and frivolity. The most serious phase of this mode of training is the influence it exerts over the pupil. If a teacher has not moral courage and decision to stand for the right and, if need be, to sacrifice expediency, then must his character deteriorate as an individual and just reward. If many teachers insist upon lowering the work by inculcating false principles, then must the profession at large suffer censure. But the pupil who is taught wrongly suffers most of all, being an involuntary bearer of false fruits engrafted by others' hands. Does this seem a too serious view? Let us see what we may do, what we must do, from the trend and nature of our work.

The art of expression as exemplified by reading, recitation, acting and oratory, differs from the other fine arts in one very important particular: The result of all the work must be made manifest by the pupil's own person. In the musical arts, the musician hides himself, as it were, behind his instrument. Even in the art of song, one may say the personality of the singer is, in a measure, lost in the execution of tone-effects. This should not be true. Song should not be limited to the play upon the larynx, but should be a medium also for the soul's revelation. The

painter is represented by his canvas, the sculptor by his marbles, the poet by his lines, but the expressionist must exhibit himself to the scrutiny of the critical and the curious. In other arts the achievement may be called; execution in this, exemplification. Now, from this cursory comparison we can easily see what temptations threaten: Pride in self, not in the thing done; love of applause, not of fidelity; fear of criticism, not of falsehood; striving for effects, not for causes—or, to express them all more tersely, vanity, insincerity, cowardice, affectation. Are not these serious results? Are they not sins if indulgently encouraged?

These are some of the tendencies of our work, unless we ward off carefully every inclination toward them, and by precept and example make them hateful. If, then, these are tendencies of elocution, unless discouraged and actually warded off, how will they result, inevitably, if fostered by imitative work? Cause is lost in effect; soul is forgotten for body; subjectivity is eclipsed by mannerism; manifestation is sacrificed to representation; truth is discarded for selfish enjoyment; art is dead. Besides these things we may do, if we teach thoughtlessly, there are certain things we must do, if we teach seriously. We must direct the taste, moral and aesthetic; we must make the truth beautiful for its own sake; we must show all things contrary to truth as distortions; we must arouse sympathy, justice, courage and charity; we must teach the balance of the emotions and so avoid sentimentality. All this work is ethical, and it is for this very reason that the responsibility of the teacher of elocution seems to me so great. While some teachers describe the veil of the temple, others the duties of the high priest, and still others tell of the ark and cherubim within, we do sacrifice and enter the holy place ourselves. We must help those in our care not merely to think, but to feel; not only to feel, but to live!

"Ah," you say, "if elocution be placed on so high and ideal a plane as that, very few persons, comparatively, will care for it. Our occupation will be gone if we make the subject so serious." Then let it go and try some other honest endeavor. With a courage like to *Lady Macbeth's*, let us say, "We fail." Relegate exhibition and mimicry to the street pageant and the dime museum, but let art not be degraded by such association. "Bet-

ter pursue a frivolous art by serious means, than a sublime art frivolously."

But I do not believe that conscientiousness will kill our profession, nor any other. Nay, I believe it will give life and reality to every achievement on earth. Happy am I that there are some teachers who heroically work along these lines. They are the apostles, the prophets, the seers, of our order. Let us hold up their hands, let us emulate their example. And how shall we do this? In the language of the Prophet of old, "Come, let us reason together." This is the time and place. No one is a member of this Association, I am sure, who hopes to gain much and give nothing. A correspondent in *Werner's Magazine* for May suggested that perhaps these "advanced teachers" did not want to "give away their particular tricks." Selfishness is not a besetting sin of teachers, and one who deserves to be enrolled as "advanced," uses no "particular tricks."

Without any pretension to originality or exhaustiveness, but chiefly to elicit suggestions from you, I will set in order some means by which the imitative element may be largely eliminated from elocutionary training:

Do not read nor recite for the pupil any of the assigned selections.

Require the student to give an original analysis, and do not alter this conception unless it is faulty in the extreme.

Do not criticize details before the fundamental errors have been attacked.

Do not allow the student to cram, that is, to memorize mechanically. Better not memorize at all than to make it an entirely separate act from the giving out.

Encourage extemporaneous speaking on simple topics, especially the relating of experiences, humorous and otherwise. In talking, not long since, to a teacher of wide experience, she said: "I intend not only to encourage but to require extemporizing in my classes in the future. I believe that, more than any other one exercise, develops individuality."

Many of us are anxious, yea, hungering and thirsting to grasp the surest and straightest path to the truth. Truth is the end and aim of our work, and only "the *truth* shall make us free!"

DISCUSSION.

MISS ALBERTA OAKLEY:—If time permitted, I should like to emphasize and enlarge upon several of the points in the excellent paper to which we have just listened, particularly upon that touching the lack of normal training in our profession. In my correspondence with elocutionists I have observed an overmastering tendency to underscore the emphatic word. Miss Haughwout's paper is, from first to last, so practical, so helpful, so full of good things, that I should like to underscore it from beginning to end. You will, therefore, please consider the entire paper underscored, and let me pass on.

In their eagerness for results, young and inexperienced teachers are more likely to employ imitative methods in teaching than are those who have learned that time and the quiet force of the sunshine bring the seed to a perfect flowering. "Be patient" should be the watchword of both teacher and pupil. Though "Art is long and life is short," remember that "Work done least rapidly, art most cherishes;" and, to quote further from Browning, "things learned on earth we shall practice in heaven." We have, then, an eternity before us—no need for hasty work.

As a class, we elocutionists are not earnest enough. Elocution is the art of arts, lying closest to nature, reflecting most clearly the human heart and mind, and that spark of divinity, the soul. There is, truly, too much show and too little soul! The teacher should aim to rouse the soul of the pupil at the first lesson. Impress him with the sublimity of the art, and yet with its simplicity and its general application. Give him a high ideal; fix his eyes upon truth! Let us say to the frivolous girl who comes to us hoping to learn a few showy pieces without effort on her part to master first principles: "Vocal culture without soul-culture is of no enduring worth. Unless you are more tender in tone toward your mother, more loving in tone toward your father, more gentle in tone toward brothers and sisters, more patient in tone toward the erring servant, your study is of little avail—the flower you bear may be perfect in form, but it will lack perfume."

We teachers are constantly beset by those who have not the patience and perseverance to practice music, and who hope to make a drawing-room showing in our art, an art in which to

attain excellence requires more careful and painstaking study than any other art. Others come for coaching, that they may read creditably before some club or gathering. If the teacher yield to these fools who would rush in where angels fear to tread, the only method available is the imitative. However, we are not the only teachers who suffer thus. Art teachers are continually sketching for pupils who play in color and daub canvas.

I would not say that it is "impossible to excel as both teacher and reader," but I will say that to excel as both is rare. The reader exercises his creative faculties; the teacher, his critical powers. The two elements rarely co-exist in equal proportion in any department of life, literature or art. The teacher of elocution, therefore, should read and recite frequently to check the abnormal growth of the critical faculties. He should create things worthy of imitation; for nothing is truly worthy that is not worthy imitation, or, as Legouvé puts it, "Nothing is good which may not safely be copied." We have been told that "imitation in our art (or in any art) is one of the bad habits which threaten to destroy us." "Come, then, let us reason together."

Because we seek to reflect nature as in a mirror, shall we refuse to gaze upon the image caught in the reflective nature of another? We have ever the living model in nature herself with which to compare the reflection. If it be good, may we not with profit investigate the method which reproduces nature so perfectly in art? If it be bad, may we not be saved from making like travesties on nature?

"The canvases of Lapage are nature itself." If the student of art can reproduce them, may he not, following the same methods, produce original pictures? And, with the inspiration imbibed from the master may he not himself become even a greater master in the school of natural painters? Is modern sculpture poverty-stricken because of the rich legacy of the ancients? Great as is the power of imitation in artists, modern sculptors have failed to copy satisfactorily these works of the ancients; and these fragments of the past are preserved a stony rebuke to much of the present. The ancients gave us perfected form in their statues. "What's come to perfection perishes," so they nearly perished. Yet,

"They stand for our copy, and once invested
With all they can teach, we shall see them abolished."

Indeed, some modern critics have sought to destroy these idols of a bygone age, for proof of which we have only to recall the recent attacks made upon the Venus de Milo. Generations of imitation may, at length, burst into spontaneous production, when, added to perfection of form, we shall have spirit.

Actors are, perhaps, of all artists, the greatest imitators; and yet a cursory reading of Phelps's "Stage-History of Hamlet" will convince one that the best actors imitate, but not with slavish servility. What the judgment commends should be imitated. We find the great interpreters of this mystic character exhibiting rare flashes of spontaneity in action, inflection, and often in the general interpretation of the character; and is it not a triumph for the 19th century players to read in the *Dramatic Notes* of October, 1884: "Mr. Wilson Barrett has given to the stage, for the first time, the tragedy as Shakespeare wrote it, in as perfect a form as is possible within the limits of the stage." Mr. Charlesworth, in an article entitled "Some Modernisms of the Stage," which appeared last March, pays a similar tribute to Mr. Barrett's *Hamlet*. He says, further: "Seriously, I think we are justified in believing that never in the history of civilization—and there has scarce been a civilization without a theatre—has there been acting so grand as at present, and such noble holding of the mirror up to nature."

I venerate the past, I have faith in the present, and I have unlimited hope for the future. The present is great because of the excellence of the past; the future will be greater because of the greatness of the present. How shall we preserve that which is good for the future? A recent communication reads: "Other matters being equal, we shall be able unerringly to observe that the *better* is being over and over again imitated and brought into prominence. By this sinuous route, through long ages, the *best* is arrived at—a practical demonstration of the survival of the fittest." Man himself, God-created, is a creature of imitation, made in the image of his Maker; and man's gratitude and affectionate ambition lead him to create the godlike, "As if his whole vocation were endless imitation."

Nearly all the masters in art and literature have begun by imi-

tating some worthy model. Very little or no elementary knowledge is acquired otherwise. Is not imitation the foundation of the art of elocution? Speech is the vocal expression of thought. The child learns to speak by imitating the laboriously distinct pronunciation of the infantile word *pa-pa*. No doubt the word precedes the idea, and ah, how often the words of students of elocution precede their conception of the ideas involved! To *Polonius's* question, "What do you read, my lord?" they must, with *Hamlet*, answer: "Words, words, words!" But the babe lisps *pa-pa*, and is coaxed into repeating it again and again to the delight of the father; and at last (just when, who can say?) the beautiful idea flashes on the baby's mind and he associates the word with his father. Thenceforth he uses the word intelligently; and who can deny the spontaneity with which the child says *papa*, reflecting all the varying shades of his changeable moods and emotions? May it not be so with the child of larger growth, the child who is still a child in the higher forms of expression? In the experience of every student of elocution, there must come a time when he wakens to his own possibilities; when the model, having served its purpose, is set aside, and the pupil becomes independent.

"Growth came when, looking your last on them all,
 You turned your eyes inwardly one fine day
And cried with a start—What if we so small
 Be greater and grander the while than they?"

Rarely do we have a perfect imitation; the variations give individual character to the work. There was once an architect who built two structures exactly cap-a-pie, twinlike. It is said that his example was never followed and that he died young, in the flower of his development. Imitation may be defined, perhaps, as creation after visible models; if so, it is a leading step to spontaneity, which might be defined as creation after invisible models. In the language of another: "Imitation is not a destroyer, but a perennial Phoenix springing from the ashes of the past in yet more perfect and richer plumage."

CLASS TEACHING OF READING.

[In the absence of Mrs. Sara D. Jenkins, who was to have read a paper on this subject, discussion by Mrs. Elizabeth Mansfield Irving, Mrs. Irving spoke extempore as follows.]

MRS. ELIZABETH MANSFIELD IRVING: It is a great disappointment to us all to know that the paper which we expected is not here. I can assure you that I am as ignorant of its contents as any member present, and I will occupy only a few moments in opening the discussion and then give way to abler minds, who, I am sure, are bubbling over with thoughts upon this subject that is of such great interest to us all.

The necessity for class teaching of reading to-day seems principally to be in the public and private schools and colleges, and therefore it deals with those just entering the field of literature.

In the very first lessons in the majority of classes, the teacher is confronted with impure voice, imperfect articulation and pronunciation; with a stolid expression of face, an awkward attitude, a great lack in the knowledge of the meaning of words, and a greater lack in the knowledge of all living things. Granted that in the first lesson the teacher has the confidence of the class, he knows that to keep that confidence he must work on the principle of the "greatest good to the greatest number."

One of the first requisites, then, is to be schooled in the economy of time, and I think we realize this at the present time, when so much is said about throwing away the books that have been prescribed by boards of education for use in schools, and taking in their place histories, stories of various kinds, fairy stories for the younger ones, and so forth. Some go so far as to say that the whole series of reading-books and works of elocution are good for nothing except, perhaps, for curl-papers or for making a bonfire. I think, however, that many of us find in our experience in class teaching that it is necessary for each pupil to have a book, some book, that may be deemed best by the teacher; a book that should be owned by himself, and not one that is brought into the class for a few days or a few weeks, passed to him perhaps for a few moments, and then must serve for a dozen or more other pupils. This book should contain various styles of selections that have a tendency to bring out the latent powers of the class. I would, however, supplement this book with papers,

with other books, with exercises that might be placed upon the blackboard. But while we should use great care in the selection of the pieces that they are to read, we should give thorough control in grace, lessons in articulation and pronunciation, and we should not forget in the various means we use for such purposes, that we must educate the mental and the moral part of the nature of our pupils. We should choose selections that will lead them to study nature, animate and inanimate. Place books in their hands that will lead them to think in this line. We should awaken their imaginations and their aspirations, should make them believe in a higher intellectual development for themselves; for great is our advance in civilization, and mighty are the forces that are at work to-day and that have produced the wonderful inventions which mark this era as an age of progress.

It is too often said that our great writers and our great orators are passing away, our great men and women are passing away. We must not forget that the general diffusion of knowledge has lifted the great mass of men and women to a higher plane of thought, and that in this great surging mass of manhood and womanhood there is a higher method of thinking, a greater power in dealing with their fellowmen; that to-day a man must be a greater writer, he must be a more eloquent orator, he must be a more intellectual reader, a more thoughtful financier, a more skilful engineer, than in the past, if he would have future generations point to him as a beaconlight in this present era. We should impress upon the mind of every pupil who comes under our charge that he should be thankful that he lives in this age, when the voice of progress has awakened the human mind to a clearer understanding of its great possibilities. For, towering about all the instrumentalities of society, above all inventions, stands man, their controller, created in the image of his Maker. I would impress upon the mind of all pupils that if they are to reach high places they must be earnest men and women; I would make them thinkers; I would make them workers; I would impress them with the divinity of labor, and the fact that God has given them a mind to cultivate, a hand with which to work, and a soul to save. Then and only then can the teachers of class reading be assured that their work has not been in vain.

ELOCUTION IN COLLEGES AND THEOLOGICAL SEMINARIES.

BY E. LIVINGSTON BARBOUR.

ACH successive age has produced one or more great minds, who, either from motives of curiosity or intellectual research, have given much time and thought to the subject of human expression. But it is only within the last half of the present century that this subject, so full of importance to all in whatever sphere of life, has been ranked among the sciences worthy of recognition in our colleges and theological seminaries. This "consummation devoutly to be wished" has been achieved through the earnest efforts of the patient workers, who have only recently succeeded in so classifying their knowledge as to make good its claim.

Let us first look at our colleges, their purposes and aims. What are they but the places where the thinking men of the next generation are being trained? What our college is to-day determines what our nation will be thirty years hence. The young, with minds forming, with thoughts becoming fixed in their courses, are forces. What hidden influences, what environment shall shape them? Shall they be made vessels of honor or of dishonor? Fittingly have we called our colleges our "Alma Mater." From it we receive mental nourishment which shall strengthen us in future years to fight the battles of life. "Who can overestimate the benefits of pure and stimulating instructions which radiate from our collegiate centres of knowledge and religion? They are the reservoirs from which streams of mental power and moral health flow out, through diversified channels, into myriads of households with life-implanting and life-sustaining properties for their inmates." From its walls emanate men who fill all walks of life, the spiritual physician side by side with him

who ministers to the physical. The cause of the widow and fatherless, plead by one reared within its precincts and the teacher, whose presence adds distinction and honor to the name, were, in turn, once the humble disciples of others who have long since passed from its activities. Here the business man learns habits of regularity and a knowledge of system, while to the social life it has ever been an inestimable blessing. The relation of the art of expression to these various vocations in life is, at present, the theme for our consideration.

When in 1618, after more than 20 years of patient experiment, Johann Kepler completed his discovery of the so-called Harmonic Laws, or the relations of the planets, when the secret doors that had waited 6,000 years for a key were at last unlocked by a theory of an elliptical orbit, the great astronomer of Magstatt, no longer able to contain his rapture, cried: "O Almighty God, I think Thy thoughts after Thee." What the Legislator of the Heavens did in the department of astronomy, we seek to do in true oratory and noble conversation—"think God's thoughts after God."

The words "idea" and "theory" are sacred to some linguists, because of the possible derivation of the one from the Latin and of the other from the Greek, and of a possible design by these words to express conceptions as they lie in the mind of God. The ancient Platonists used the word "idea" as an eternal, immutable and immaterial form or model of an object, an archetype or pattern, according to which the Deity fashioned the phenomenal or ectypal world. An idea, therefore, properly implies a perfection of image. If we can, at the outset, bring before us the divine conception of the grand truths of nature, what a starting-point that will be! Now to express these thoughts to our fellowmen, to have them see as we see, to be impressed as we are impressed, requires the harmonious action of all our agents of expression. When the arm shall partake of the grace of His arm, when the eyes—those windows of the soul—shall flash with the fire of divine truth, when the ear shall hear the sound of His music, and the voice utter "Peace on earth and good-will to men," which He hath breathed into our hearts,—then shall we attain to the highest power of this high art we have chosen. Should not he who waves the banner of Jesus Christ so tell the story of the cross

that it will sink deep into the hearts of his hearers, and bring forth fruit a thousandfold? His knowledge of Biblical history, his fine sense of the beauty of good language, may be such that the thought may be clothed in a garment of purple; but without that purity and sweetness of the voice, without those delicate intonations, without grace and dignity in manner and repose, without fervor, without inspiration, "discourse upon discourse may fitly be called the funeral of important subjects."

The motive power of speech is the breath of God, but how often contaminated with the narrow, feeble, sensual atmosphere of a corrupted human heart. Should it not rather be our aim to cultivate and beautify the voice, and breathe forth words so pure and true that they will permeate the atmosphere of earth and render it worthy of a divine breath? Last summer, while at Ocean Grove, N. J., a noted divine was announced to speak in the great tabernacle. Although this spacious building will seat some 10,000 people, the popularity of the famous orator was such that the appointed hour saw twice that number of hearers. I among them reached the building, found it overflowing, and contented myself with listening, for no view of the speaker was now available. As I drew near I was horrified to hear what I supposed to be a drunken fight. This no doubt occurs at many seaside places; but Ocean Grove is a strictly temperance resort and Sunday laws are most strenuously observed, so that I was horrified when I heard, as I supposed, a drunken man taking God's name in vain. Everything else, however, was tranquil and peaceable. My curiosity prompted me to seek a higher point of observation; and, looking over the 15,000 spectators, I could see the noted divine and hear him ask and answer the following question: "Brother, do you know who it is who saves you? It is Jesus Christ." The voice I attributed to the drunken brawler evidently belonged to the orator of the day! Our conception of the divine character of Christ, His perfect manhood, in which loving tenderness and great strength were combined, His noble mind, His immaculate development in every direction, is of so elevated a standard that we cannot conceive of a harsh tone or an uncouth gesture.

The value of attitude seems to have been lost sight of by many ministers and lawyers; or else they have not secured that perfect

control of the will over their muscles that will give them unconscious ease and grace in the pulpit or at the bar. I once heard Henry Ward Beecher tell a little reminiscence of his own experience. In the church where he was minister there was no pulpit—only a platform—and some of the elect ladies, honorable and precious, waited upon him to know if he would not permit them to have a screen drawn across the front of his table, so that his legs and feet need not be seen. His reply was: “I will on one condition, ladies, that whenever I make a pastoral call at your houses, you will have ready a green silk bag, in which to put my legs.”

For the lawyer, the science of elocution is of paramount importance. There be those in the halls of legislature who so hurl forth the arrows of truth, so defend the cause of justice, so speed upon their way words capped with the fire of ardor, that, fleetier than the wind, the great demon Wrong may be punished. But could the message have been told with all possible power, could it have been of irresistible might, had not the utterance, the action and its artistic rendering been of such a character as to make good the counsel’s claim to a knowledge of oratory as well as a knowledge of legislation? Or to him of the remedial arts, who is called into the home of affliction and sorrow, where the flood-tide of life is so far spent that his remedies are of no avail, for the patient sufferer will soon cross the dark river to that unknown country from whose bourne no traveler returns—how great the reward if he combine the office of priest with that of physician, if he gently kneel by the bedside of the dying, and in tones soft and soothing remand to rest all hidden doubts. Cannot he build a highway of golden promises clear up to the sunlight of God’s house? and the true impressions he makes upon the mind will fresco for eternity.

There is a certain sense in which all men are teachers. By our words and actions we teach our fellowmen the truth or the error of our lives. While each one of God’s creatures must learn to think for himself, and does not enjoy the faintest possibilities of his manhood until he does, we are, unconsciously perhaps, developed by our thoughts and environments. But it is of those by virtue of their calling that I would speak; those whose especial prerogative it is to act upon youthful minds, to inspire

them with motives of an elevated character, to train them by the best methods. Those who possess this God-given privilege of diffusing knowledge cannot overestimate the value of a well-trained voice. Following a master does not imply the sacrifice of personal intelligence or individuality. To do superior work of any kind is to exhibit one's individuality, and this individuality is as truly one of manner or method as of matter and results. The man who hopes to reach another's height of success by simply imitating that other in his methods, will be sure to do less than he might do if he were to follow the leadings of his own individuality. This is not saying that means and methods are not to be taught and borrowed, but merely that there is something more to be thought of than the mechanics of conscious method.

As a factor in business life, elocution has ever been of recognized importance. Doubtless most of my hearers at some time in the interchange of commercial relations have been impressed with this fact. Two merchants may possess wares of equal merit; the salesmen in the employ of both be possessed of exactly the same business capacity, but should the voice, manner and bearing of one be of such a character as to make his speech a revelation of realities—a revelation exact, reliable, challenging tests the keenest, eyes the strongest—will not the revelation of such truths so clean, so exact, carrying proportionate weight with the buyer? And if the salesman of the other merchant be uncouth in manner, coarse of voice, impoverished in the use of speech, who will gainsay the probability of the one merchant's goods finding ready sale, while the other's remain dead stock?

It is, perhaps, in social life that the musical voice, with soft, low cadences, the pronunciation indicative of refined environments—here where the tender and loving thoughts are clothed in the most exquisite terms, where the crystal streams of pure and ennobling English are never defiled with the polluted waters of foul speech—here it is that the results of our labors in our beloved profession are keenly appreciated. What irresistible charm is found in the sweet, low voice of the loving mother or trusted father of the household! No harmony of harp or horn can equal the blithe, merry music of familiar affection uttered by the brother or the sister, the father or the mother. We are

wont to speak of our low-voiced English sisters, but cannot we so enthuse our students with the possibilities of the voice and its wonderful powers that they will work with renewed zeal and energy to attain to purer and nobler types, so that the next generation may boast this characteristic for America's fair daughters and sons as well?

Impress upon students the importance of using pure voice in conversation. There is the starting-point for culture; here faults must be eradicated and correct habits firmly established. We converse more than we read or lecture, hence in conversation we have a broader field for practice. It would appear, however, that just here is the great tendency to go astray. I have noticed this in many graduates of leading schools of elocution, who reflect much credit upon their instructors when reciting, but the moment they leave the stage and enter into conversation, you at once detect a quality of voice inferior to that used on the platform. I doubt not that some of you have met with persons who profess to be teachers of the voice, who themselves have not acquired that purity and resonance that should characterize the voice of such a teacher; or, if they do possess it, they fail to use it in conversation. I recall a remark made to me some time ago by a professional teacher of the voice, who recited quite well and whose voice was rich and powerful in dramatic selections. Said she: "When I meet my pupils in voice-culture I require them to open the mouth well and sound the Italian *a*." No doubt such teachers do much damage by their false teaching and inferior models, that require many months of hard labor to counteract.

A young lady came to me recently to be coached on her essay for commencement. She was exceedingly brilliant, and her literary effort had obtained the first prize among nine others. She was graceful, had good carriage, and possessed a goodly share of beauty and personal magnetism. But the moment she began to speak all was marred by the harshness of the voice. I was discouraged, for commencement was close at hand and she could receive but a few lessons. However, I concluded to give her some help on the formation of the vowels. I asked her to open the mouth well, depress the tongue and sound Italian *a*. She opened the mouth quite well, but the tongue—alas! I fear many of you know what happened. Instead of depressing it, she raised it;

and the more I insisted on depression, the more elevation I received. I asked her if she sang. "Oh, yes," she replied, with much assurance. "You take lessons now?" "Oh, yes, twice a week from Prof. Blank, of New York, for the last year." Now here is a case where a "Professor" of voice had a pupil for an entire year, twice a week, and had not secured for her the power of depressing the tongue; nor, as she admitted to me, did he give her any exercises to bring about such a result. I want to impress upon you, my dear fellow-laborers, that if you do not possess a pure voice and the power to modulate it, and an understanding of the anatomy and physiology of the vocal apparatus, don't attempt to teach voice-culture and thus lower the standard of elocution in that respect. All teachers of the voice, either of singing or speaking, should receive scientific training in the mechanism and proper use of the organ of voice. It is precisely here on the threshold of their art that many elocutionists fail. They occupy themselves with articulation, pronunciation, modulation, emphasis, gesture, pantomime, etc., but having little if any physiological knowledge are, therefore, unable to form a true basis for voice-production. It is evident that a teacher of elocution who is thoroughly and practically acquainted with the anatomy and physiology of the parts over which he wishes to give his pupils control, and who can skilfully examine a pupil's larynx and direct its movements, is, other qualifications being equal, in a position to produce better results than one who is deficient in such knowledge.

Since no paper on the program appears to especially consider the matter of gesture, may I be indulged if I call attention to the peculiarity of many speakers, whose gesture itself may be graceful when grace is required, or straight and abrupt when the sentiment would demand such a movement—in a word, their action is excellent,—but whose return is out of all reason? There is an awkward, heavy appearance that many persons cannot explain; but by comparing the movements with the movements of other speakers (our criterion for judging of excellence in any art), we can perceive at once the fault, and by a little practice can overcome it. Let me illustrate. An orator may say of primeval man that he has been toilsomely groping his way out from the blindness of ignorance into the light of truth. Observe the full-arm

gesture radiating from a centre at the shoulder, the palm exposed as reflecting the light (we expose the palm when we would reveal anything in the hand, hence the correspondence), the fingers well extended, the thumb strongly vital, well down and back on a line with the forefinger. The elbow is straight; since he wants to impress his hearers that man has come far out from the darkness, he reaches out from the shoulder as far as possible, while when he was groping in the darkness, there was a weakness manifested in the broken elbow and only partially energized fingers. But now for the return of the gesture. How many times have we seen a movement like this. [*Illustrates.*] You observed that fingers and thumb were broken at all the joints, then the elbow was bent, then the upper arm was lowered, bringing the elbow to its destination; but now an unfolding of the hand and forearm is necessary, that they may assume their normal position at the side. We say what a waste of energy and how awkward. Now for a rational manner and an avoidance of the awkward. The full arm was extended thus; the orator had repeated the words and finished the thought. Does he need the hand or arm any longer? No. The attitude should be held as long as consciousness remains. Then we must return the arm to its normal position as soon as possible, without calling the attention of the audience to the fact and away from the thought just given. Look at my left arm that you say hangs normally. I want the right arm placed in a similar position, easily, gracefully, and with the least expenditure of energy, not too fast to startle the audience, nor yet too slow to impress them with the slow return. So, without increasing or decreasing the energy in the muscles of any part of the arm, except at the biceps and triceps at the shoulder, lower the entire arm until the wrist touches the lower limb; then withdraw the energy from the entire arm and hand, and you will perceive that the right arm hangs exactly as does the left. To test this, rotate suddenly on the ankles and observe for yourself that the arm is entirely devitalized. If your students have not always returned their gestures thus, it will require some practice until they do it unconsciously. This is old to many of you, who will recognize it as a teaching of Delsarte; but its value in securing ease and grace none will deny.

Another law, or principle, in expression, which is so often

confused and abused, is found in the first grand division of all gesture into subjective and objective. While these are usually more or less combined, yet each has its particular duty. The objective should be used mainly in oratory, while the subjective is more prominent in dramatic reading and acting. Both represent and emphasize what a man thinks and feels with reference to a subject. The objective does this in order to manifest the relation of the subject to the audience; the subjective to reveal the relation of the subject to the speaker. In the former case, the general direction of all the movements is from the speaker (his head, heart and body, generally) toward the audience, while in the latter the movement is reversed—the direction is from the audience toward the speaker.

An all-wise Providence has endowed us with two faces with which we look outward upon the material world and inward upon the immaterial world. These faces are our faces and our hands—the human face, with its mental centre, the eye; the human hand, with its revealing centre, the palm. Careful analysis will evidence the fact that these two faces are more active in revealing the condition of the speaker, as regards himself or all other things, than all the agents of expression. I recall a prominent teacher of elocution and oratory who recited that old, yet ever new and charming poem of Bulwer-Lytton's, "Aux Italiens." He had reached these lines:

"I turned and looked: she was sitting there,
In a dim box over the stage; and dressed
In that muslin dress, with that full, soft hair,
And that jasmine in her breast—
In that muslin dress, for the eve was hot,
And her warm white neck in its golden chain."

Now observe the grievous error in gesture [*illustrates*] :

"And her warm white neck in its golden chain."

Here the author was retrospecting to the days of his youth, and had recalled in imagination the image of his first love. If he make a movement here at all, it must be objective; the eye and the palm must look out toward her. No reference here to self can be justified in the name of common-sense. He would have us see as he sees this beautiful love of his, "with her eyes downcast, and over her primrose face the shade," with "her warm

white neck in its golden chain," and the vision is fast growing upon him as he speaks, when his grotesque action breaks in like an unruly intruder upon the privacy of his dream, and the angelic form melts from our view. No longer do we see her eyes downcast, but his eyes wide open. Instead of the primrose face, we see a man's face—big, red, and perspiring. In place of a warm white neck in golden chain, we see the reader's neck, his own hands and arms encircling it, trying to suggest to his hearers a golden chain.

No matter, then, what our vocation in life—be it law, medicine, theology or art—our final purpose is to reach others, that we may defend the helpless in the name of justice; that we may soothe the injured and save the dying; that we may persuade others to glorify God and seek salvation; that we may encourage others to cultivate a taste for the beautiful, the artistic, the magnificent in nature. Three elements follow each other in order to produce the best results: (1) A thorough knowledge of the subject; (2) a mastery of logic, rhetoric and literature; (3) the ability to express ourselves to the best advantage, through the coöperation of voice, speech and gesture. The choice of acceptable words plays an important part in successful oratory and noble conversation. Seeking to be rich in speech, you will find pearls of great value in our literature, potent English words, words that are pictures resplendent with all the tints and colorings of life, words that go down the centuries like battle-cries, words that sob like litanies, that sing like larks, that sigh like zephyrs, or that shout and roar like the billows of ocean. There is no limit to our exhaustless stores. Seek and you will find words that flash like the lightning, "when, in blind rage, the crooked red blade springs from the black sheath and stabs the earth right and left;" or words that are melting and tender, like love's tear-filled eyes; words that are fresh and crisp like the mountain breeze in autumn, or mellow and rich as the meadows at twilight; words that are sharp, unbending and rigid like Alpine needle-points, or heavy and rugged like great nuggets of gold; words that are glittering and gay like imperial gems, or chaste and refined like the face of a Muse. Search and you will find words that crush like the battle-axe of Richard, or cut like the scimetar of Solyman; words that sting like a serpent's fang,

or soothe like a mother's kiss; words that can unveil the nether depths of hell, or point out the heavenly heights of purity and peace.

That philosophic instruction in elocution is appreciated to-day in our colleges and theological seminaries is evident from the fact that almost every such institution of any prominence in our land has established a chair of elocution and oratory, and the study of this important subject is required of every student from the time he enters as a freshman until he graduates. That our colleges have been cautious in introducing this branch of work is much to their credit; for the elocutionary training offered by many so-called teachers of the art has been very superficial, with no philosophic basis, and ignoring entirely any idea of personality. Hordes of young men and women who cannot make a success in other lines of work, imagining they possess great dramatic ability, take a one year's, or possibly a two years' course in elocution, and are graduated with a degree. In many instances these persons have not received a collegiate education, and their sphere of knowledge is necessarily narrow, particularly so in literature, logic and art, where such information should be the broadest in order to interpret the literary gems of classic authors. One cannot express intelligently what he does not understand, even though he possess all the artifices of expression cultivated to a high degree. The average elocutionist cannot render Shakespeare or the Bible in such a manner as to please a cultured audience, because his ability to interpret the author is necessarily limited by his narrow education.

The true and successful teacher of elocution must help the student to get the impression suggested by the author's words, to find the complete thought and feeling in the sentence, the written thought and the unwritten or inferred feeling; in other words, he must point out the principles of analysis. No rigid laws should be enforced, however, for we do not all interpret an author alike. True principles, thoroughly explained and illustrated, will give the student a strong foundation on which to work out for himself the author's meaning. Just here his acquaintance with literature, logic and rhetoric will be of paramount importance. In fact, these studies go hand in hand with your noble work; and until elocutionists and teachers of the art

can offer instruction backed by a thorough knowledge of these necessary qualifications, they will fail to be recognized and welcomed in collegiate centres.

To acquire such proficiency demands work, continuous and conscientious. Who expects to achieve prominence in any sphere of life without unceasing labor? Michael Angelo served for years a slave and servant of matter before matter responded to his commands. His school of experience and constant labor continued to the very last. Demosthenes and Cicero represent a life of work. "Not until Raphael had subdued himself with color was he the crowning artist of beauty." Edwin Booth only polished the rough stone that came to him through nature. It was not only through years and years of hard work and study, it was from both—his native gift and art.

He who voluntarily elects to be a minister, a teacher, a lecturer or a public reader, is summoned by the sovereign voice of duty to express his own or the author's noblest thoughts in their truest form to that public of whom he asks attention. Therefore, if you would interpret emotion through action and attitude, search our art galleries and museums for the master's hand in sculpture and painting. Emulate in your living self, with careful analysis, their glorious achievements. Would you know the value of language, of rhetoric, of logic, in depicting character and the various moods of the soul, study Dante, Milton, Shakespeare with relentless scrutiny, and be not content till you have satisfied the last query your mind can suggest. Would you know the true merit of clear, ringing tone, study the music of nature; cultivate your ear to detect and your voice to produce all those wonderful phenomena of the vocal apparatus. Crown your efforts with a keen sense of rhythm. Nothing exists or can exist without this fascinating measure of time or motion by regularly recurring impulses. Says Emerson:

"For Nature beats in perfect tune,
And rounds with rhyme her every rune,
Whether she works in land or sea,
Or hides underground her alchemy.
Thou canst not wave thy staff in air,
Or dip thy paddle in the lake,
But it carves the bow of beauty there,
And ripples in rhyme the oars forsake."

DISCUSSION.

MISS MIRIAM NELKE: I have no paper, ladies and gentlemen. That is not because of negligence, but because I felt it would be better to wait and hear what Mr. Barbour had to say, and if there seemed to be any points that he had omitted, or anything with which I did not agree, I could then mention them. I see now that that was not a wise course to pursue. His paper has been so comprehensive that there seems little left to speak upon; so I shall only occupy your attention for a very few moments with the thoughts that have come to me upon this subject.

Mr. Barbour was speaking from the standpoint of the larger universities in which elocution is a regular branch of study, a part of the regular English course. I shall now speak of elocution in the smaller colleges, one of which I represent. Where we have one Yale, Harvard, University of Chicago, or other colleges of that grade, we have 50 or 100 schools or smaller colleges throughout the Union. They are, nevertheless, many of them, excellent schools of learning; but the elocutionary department is conducted in a manner vastly different from that which obtains in the larger universities and colleges. In them elocution is a regular study, a part of the English course. In nearly all of the smaller colleges it is an optional study. The elocutionist is rarely paid a salary of stipulated amount; he is generally paid a large percentage of the receipts of his department. Sometimes, if he is capable, he is given it all. He must work up his department himself. If the president and other members of the faculty co-operate with him, he will find, from a financial standpoint, that the elocutionary department is generally the most profitable one in the school.

But the true teacher is not always thinking of making his livelihood. He is also wondering if he is doing the most good to the greatest number, and I say that until elocution is made a regular branch of study he is not. To illustrate: These colleges generally have preparatory and academic departments, as well as the higher university work. They are recruited mainly from boys and girls, young men and young women, fresh from the farm, crude, shy and ignorant; for probably all the schooling they have had has been a few weeks while doing the work of a farmer's

daughter or son. They come to these schools and they never think of studying elocution. The elocutionist generally has for pupils those who are studying the higher branches, coming mostly from the cities. Those that would be benefited most never come under his jurisdiction.

There are many reasons for all this. One is that there is so much display in the elocutionary department that these bashful boys and girls are afraid of it. If they take these lessons they are afraid that they will be brought out and made to say a piece. I do not wonder that they shudder. They realize that they do not know what to do with their hands or their feet. They do not want to be made the cynosure of all eyes before a large audience. Again, often they are not encouraged to study. It has not been my experience, but a friend of mine, an excellent teacher, told me once that the president and other members of the faculty were working for the other departments; that they derided elocution, telling pupils that they didn't need it, that they were not preparing for the stage. Now, if anybody needs it I say it is these growing boys and girls from the farm. They must be made to see the necessity for elocutionary work. They must be shown that it is not for display; that it is practical; that when they enter society at large, either for business or in any other way, no matter what profession they may have, they are better fitted for the battle of life if they have had elocutionary training; that they will know how to carry themselves; how to articulate distinctly; to pronounce the words of their mother-tongue correctly. There is so much in manner that I would say, "If you can study but one branch, study elocution;" that is, if they were absolutely confined to one. A college education without elocutionary training hardly fits a man for society at large.

There is a way to make these boys and girls see the need of elocutionary training. If the president of the school, as he frequently does, demands a great number of public entertainments, the teacher of elocution should protest against it. He should show that he cannot be preparing his students for a public exhibition and at the same time be doing good, conscientious, educational work with them. Oh, if we can only overthrow the opinion so widely held that this is all frivolity, this study of elocution; if we can but show what it means in the development of

the American boy or girl, we shall have accomplished a great deal of good.

The college societies are a great help to the teacher of elocution, if he will protest against too many recitations in them; if he will enter as the critic—they always want the elocution teacher for critic, and it is a considerable sacrifice to be one; but we ought to sacrifice something for the good of our students. If we would not permit a student to deliver a recitation for six or eight months, when that six or eight months has expired, he would be better able to entertain the public with a declamation.

Cultivate the reading of the best literature. It takes several months simply to teach these boys and girls how to read. Some of you who have not had any of this work do not know how ignorant they are. The boy or the girl who has been attending the public schools at the age of ten reads infinitely better than do these boys and girls who have not been to school for four or five years. This is a very delicate point. They do not want to read from the primer. If you put them back to the First Reader they will take offence. They want to read the very best and finest literature and they can't. They don't know what it means, and they can't pronounce the words. It, therefore, requires considerable tact. They have the mental development of a child, while physically they are grown men and women. You have to be very careful all through to keep them about on the same plane. Say to them that they must wait until they reach certain branches in the college course before they can do certain things.

It is well for the teacher to greet these students pleasantly when they come. Do not overawe them. Do not be too precise, or too elegant, or too nice; for if you do they will run away. You must gain their confidence, first of all. I am speaking from personal experience.

The question arises, How we can have this study entered on the regular course of the smaller colleges? What can we do to advance that idea, so that the president and the faculty and the public at large will demand that elocution be entered in the regular course? It seems to me, Mr. President, that that might be brought up for discussion later. I have not yet thought of a way, except by showing the students how much need there is of it, and then they will demand it from the authorities of the school.

IS THERE A PHILOSOPHY OF EXPRESSION ?

BY MOSES TRUE BROWN.

I FIND myself in rather a critical position. I am asked to give a paper on the philosophy of expression in a very brief time. I am reminded of a character in the Greek, Aristophanes, who boasted that he could imprison the clouds in a net. I am asked to do something of that kind when I am asked to fathom the depths of this subject.

Two definitions seem necessary to clear our way and help our thinking—a definition of philosophy and of expression. What do we mean by philosophy? Aristotle defines it as the knowledge of first principles; Leibnitz as the science of sufficient reasons; Rosmini as the answers that satisfy the last “why?” that the human mind asks thereof.

Herbert Spencer says the first step that a philosopher takes in any inquiry is a departure from the ground of common knowledge. Common sense is ununified knowledge, science is partly unified knowledge, and philosophy is completely unified knowledge. In modern usage, philosophy is the body of principles which give logical coherency and harmony to science, as distinguished from the body of facts which constitute the science in question.

We understand, then, that taking any one of our sciences—say botany, or chemistry, or sociology,—the broadest deductions from the recorded facts of that science constitute its philosophy. The scientist collects, systematizes and records a great body of facts. The philosopher looks over and through these facts, coördinates them, makes an abstract of them, puts into condensed form their substance and announces in comparatively a few propositions the principles that centre them. Let us illustrate. It is well known that Mr. Spencer when writing his “Synthetic Philosophy”—that masterly review and summing up of the sciences—called to

his aid scores of specialists, working in various scientific directions, who gave him the data for his philosophic conclusions. One single proposition strikes the keynote of his six volumes. He forecasts, so to speak, the story of the universe in a single proposition, and from the legitimate inferences drawn from it. He says: "Throughout the universe in general and in detail, there is a continuous redistribution of matter and motion." Integrate matter and dissipate motion and planets are thrown out from and revolve around a central sun, and an endless chain of organic life springs into being, but absorb motion and dissipate matter and these teeming planets grow cold, lose their organic life, and chaos comes again. And thus, through great reaches of time and space, the redistribution of matter and motion eternally plays the infinite drama of life and death!

Let us define our second term. What do we mean by expression? The answer to our question will depend upon the person to whom it is addressed. For I beg you carefully to note that two schools of thinkers will give their definitions, and each one of us, through inheritance and environment, belongs to one or the other of these two schools. And please note, further, that while the phenomena which constitute expression present the same appearance to each, opinions as to the cause of the phenomena sharply define and separate the two schools. Spencer somewhere remarks that the larger body of people are ruled by prejudice and bias, scientific, theologic, or aesthetic. I think it was Berkeley who said few people think, but all have opinions.

"Ah!" exclaimed John Sterling, aghast at one of Carlyle's materialistic conclusions, "Ah! that is pure pantheism." "Pantheism," roared Carlyle, "*pan!* suppose it were *not* theism, if the thing be true!" Surely, the best office that a broad way of thinking has conferred upon the human race is to empty the mind of prejudice.

Take the most inclusive definition of expression: All expression, in general and in particular, is matter in motion, whether in the universe or in man. Said the scientist Büchner: "I sum up the Universe in two words, *Kraft und Stoff*—matter and motion." That is the answer of the materialist to our question. But here comes Oken, the most transcendental among scientists, who says: "Expression is the exterior manifestation

of the spiritual." And Swedenborg, the world's great mystic, thus defines it: "The appearance of the material universe is effect, the spiritual is cause of the effect." Said Goethe, putting the same idea into poetic form, "Nature is the garment of God thou seest Him by;" and John Fiske grandly paraphrases Goethe: "As in the roaring loom of time the endless web of events is woven, each strand shall make more and more clearly visible the living garment of God." This is the answer of the spiritualist to our question.

Now, let me turn from these broad definitions, which sharply define two schools—one centering the universe with force, the other informing it with spirit—to the restricted definition as applied to man. Take this definition from Warner's "Physical Expression:" "Expression, in its widest signification, is the outward indication of some inherent property or function of the organism." Again, the same author: "Expression is muscular motion initiated by nerve-excitation." In simple terms, it is nervo-muscular motion. Now, turn to the other school: "Expression is the visible unfolding of the soul," said Hugo. "Expression is the soul manifesting itself through the body," said Delsarte. And Swedenborg: "Expression is the visible and actual correspondence of the soul with its body." So we conclude that while the materialist insists upon it that "Soul is the function of a highly specialized form of matter, the nervous mass," and the spiritualist that it is, "a sentient, thinking entity, dwelling within the body and consciously controlling its actions," and both schools agree that the phenomena of motion in an organism are the phenomena of expression.

We all know how the early Delsartians used to delight in this aphoristic sentence: "Emotion is motion made visible." Few, probably, sought for the philosophic line which underscored this sentence and gave it value. Prof. James, of Harvard University, in his recent work on "Psychology," declares that the emotions and their bodily symptoms are identical, so far as our consciousness can analyze them. I recall that Prof. Lange, of Copenhagen, in 1885, took the same view, and argued that if you separate the bodily changes that occur in any strong passion from the passion itself, you leave nothing but a cold and neutral state of intellectual perception. You have no "mind stuff" with warmth or

substance out of which to construct an emotion. No motion of the body, say Profs. James and Lange, no emotion of the soul.

Let us test this idea of the learned professors. Take these lines from "The Merchant of Venice." As *Shylock* sees the merchant approaching he says:

"How like a fawning publican he looks!
I hate him, for he is a Christian:
But more, for that, in low simplicity,
He lends out money gratis, and brings down
The rate of usance here in Venice.
If I can catch him once upon the hip,
I'll feed fat the ancient grudge I bear him."

Here is an expression of the very ecstasy of hate. Now, try to realize this passion, but separate every bodily change and symptom from the psychic state and see where it leads. There is but the shadow of a shade of emotion. This analysis fully justifies the statement of the three modes of motion that accompany the three states of the being:

I. Life (the vital state) moves the body outward. The motion is eccentric.

II. Thinking (the mental state) stills the body, or moves it, or its parts, inward. The motion is concentric.

III. Emotion uses both eccentric and concentric forms, but uses the balance, or "poise," of motion for its grandest moods.

And now the question recurs: Is there a philosophy of expression in the sense of our definition? Can we find a single principle that centres expression, and upon which all collateral principles depend? We were led to ask this question some years ago, when the disciples of Delsarte declared that their master had formulated nine laws of gesture; that these laws were the multiples of three, and were the outcome of a universal formula, The Trinity, which may be applied to all sciences and to all things possible; that all phenomena, spiritual and material, must be considered under three or nine aspects, or not be understood. After consulting Delaumosne and Arnaud, Alger, Steele MacKaye, and every scrap of French literature that we could find bearing upon the subject, we wrote out The Nine Laws of Gesture thus derived and supported. These were the nine laws as we, after much thinking, wrote them: Motion, velocity, exten-

sion, reaction, form, personality, opposition of agents, priority, rhythm.

In vain we searched for the three laws that centered these nine, that we might solve the question by the universal criterion of the Trinity! We turned transcendental and went law-hunting. Nines and nines crowded for preference. Here is a nine that greatly delighted us at that period: Order, proportion, harmony, symmetry, delicacy, grace, contrast, unity in variety, freedom in law. Other Delsartians brought to light their various and assorted nines; but nowhere the mystic tie of three that should bind them into logical coherency. I recall that in my devotion to the occult I left the solid earth of Spencer and Huxley for the path among the stars. Suddenly an idea struck me. I will go over to Cambridge and consult John Fiske, the author of "Cosmic Philosophy." I shall never forget the kind reception given me by this calm philosopher. From my manuscript I read the nine laws and the illustrations given in their support. What John Fiske was thinking of my exposition I have only a suspicion. He said: "I think Kant would call your laws, as related to a philosophy, categories. They will surely serve you as corollaries to certain main propositions."

The result of this talk with John Fiske was a renewed search for the principles that underly expression. Practically, in my teaching, I had found Delsarte's theories, with a few changes of terms, admirable as working hypotheses. His insistence that the soul manifests through the body as vital, emotive and mental, and by three modes of motion, eccentric, "poise" and concentric, I found entirely practical and helpful, and, more than all, inspiring and delightful in their practical application before a class.

Perhaps I may be pardoned for a reference to my own teaching. After going over with some thoroughness the consideration of the three states of being and the three modes of motion, I wished to make practical the truth that, as a fact open to all observation, the soul invades the body and gives, through motion, unmistakable evidence of its presence. So I said: "Will Miss _____ step in front of the class? Become passive; the best action springs from repose. Now, let us imagine the body an instrument needing only the touch of the player. Behind it stand, not one, but three natures that have stepped out from the

soul and stand behind the curtain of flesh. It is, indeed, and in the best sense, a séance we are at. The medium, body apparent, palpable, here! Three natures of the one psychic anxious to manifest. ‘Let me in!’ cries the Vital, as it invades the body. We know it by its sign. It always gives eccentric motion. The Mental now urges, ‘Let me manifest!’ It gives its sign, concentric motion. In a grand mood comes the Emotive Nature. Behold! it is *three in one*. The Vital is there to sustain. The Mental is there to direct. The body is drawn up along the vertical line. It is balanced. The features are paralleled. The form is presented by the grandest mode of motion possible to man—poise. Body and soul are one. Together they form what Froebel called, in happy phrase, ‘the magic of together.’”

After this diversion, let us return to our question, Is there a single principle underlying the phenomena of expression? We had formulated nine laws. We were in search of the mystic three that should make Delsarte intelligible. We queried, why nine? Delaumosne represents Delsarte as giving but six. Arnaud makes no mention of any laws of gesture. MacKaye is playing the rôle of the sphinx. There is a difference in the order and number, both in Europe and America. This state of affairs led us to doubt whether these laws were authoritatively stated as nine, from Delsarte. We recalled Darwin’s three principles, “which cover most of the expressions of man and animals,” and Mantegazza’s exhaustive treatment along the same lines.

Finally, we were led to the adoption of the principle by which Delsarte’s Nine Laws and many other such statements of categories can alone be justified in any philosophic sense. The principle which lies as a secure foundation for an adequate philosophy of expression is the law of correspondence. If Darwin’s three principles traced expression along material lines, this principle of correspondence carries it along spiritual lines. Oken thus states the law broadly as applying to the matter and soul of the universe:

LAW—*All the phenomena of matter, apparent, real, material, are correspondences of the non-apparent, ideal, spiritual.*

Swedenborg gives a more restricted formula as applied to man:
LAW—*The human body, with all its parts and functions, is*

elaborated from the soul, its faculties and powers, and therefore corresponds to it in every particular of structure, form and use.

We present a third formula, which we have made the basis of "The Synthetic Philosophy of Expression:"

LAW—*Man expresses his physic states in terms of his environment.*

These terms are related to and correspond with space, time and motion, and we should be able to formulate a complete philosophy of expression were we able to state all man's relation to these three great restrictions. Let us state the law in another form and apply it directly by illustration:

LAW—*Any agent of expression (torso, head, hand, eye, brow, eyelid) put in motion becomes expressive through relations with space and time.*

Take an illustration of the correspondence of the soul, through the body with space. The passions represented are haughtiness, conceit, command. All these passions draw up the body in space along the vertical line, as if to say, "How high I am above you!" The finer muscles of the face, the eye leading, mark specific differences in these passions.

1. *Haughtiness:* Draws up the body; pushes forward the torso; throws back the head; glances downward the eyes. Here, it will be seen, the psychic corresponds its agents with matter in space. (The highest in space is "self;" "you" are below.)

2. *Conceit:* Same pantomime of torso. Head gives slight movements to denote instability. Eyes stray over the person, "How fine I am." They glance around, "I wonder if they see me!"

3. *Command:* Head and torso drawn upward firmly, glance open and direct, "I ask you to note that I am higher in space than you." Here, it may be noted, comes in the idea of the king on the throne, or of a spiritual being high up in space who rules our destiny. The voice comes from above, "I ask you to note that I speak from higher grounds." [Prof. Brown here gave illustrations of the correspondence of the hand and arm with time and space.]

We must here acknowledge our indebtedness to an idea that had its birth in the fertile soil of Greek philosophy, and which

Hermann Lötge has run like a thread of gold through the pages of his great work, "Microcosmus." The Greek Protagorus thus states this central idea: "Man is the measure of all things." Said Schopenhauer: "The crystal is the corpse of a momentary life; the plant presents a succession of organs in time and space; the animal is an organic life capable of movement in time and space; man is a complex of all below him, with consciousness added." Modern science presents proof and confirmation that man is an epitome of all forms and forces of the universe, and that the poet sang the prosaic truths of evolution in her golden verse:

"God collected and resumed in man
The firmaments, the strata, and the lights,
Fish, fowl, and beast and insect—all their trains
Of various life caught back upon his arm,
Reorganized and constituted man,
The Microcosm, the adding up of works!"

Now, our logic is, If man is a microcosm, epitome and sum of all things, given the instruments, he will express all things. Is man a microcosm? Teaching expression for 30 years and weighing all evidence from all sources compels me to answer affirmatively. Has he the instruments with which to make correspondences? We can find time to consider a single instrument, the hand and arm. With all mammals save man this instrument has a single office, to support life. It is a well-established law of evolution that faculty and instrument of faculty keep pace in organic development. Comparative anatomy demonstrates that all vertebrates have essentially the same structure of the fore limbs and shows a connected series of differentiations of lower toward higher forms. So, the fin of the fish, the paddle of the turtle, the hoof of the horse, the paw of the bear, the extremities of the anthropoid ape, are prophecies of the human hand and arm, an instrument fitted to make psychic correspondences with all that is. Note the play of the human hand and arm as structure: (1) It is impossible to give free play to the hand and arm, in all directions, without producing a series of curved lines; (2) the widest and freest sweep of the instrument describes arcs of circles, and these arcs, described simultaneously by both arms, project the figure of the globe; (3) through the limitations fixed in structure, the hand and arm, in freest use, projects the globe and

thus becomes the fit instrument for the correspondences of two worlds—the objective and the subjective worlds.

We are able now, to state broadly and with all the force of law, that our gestures reproduce the elements of form and motion, in correspondence with space and time; and that from necessity, expressive man reproduces, through form and motion, correspondences of his psychic states in exact terms of the globe. We are led to the conclusion, then, that in the law of correspondence we find the single principle upon which, and its implications, we can find a secure foundation for a philosophy of expression.

DISCUSSION.

MR. HENRY DICKSON: "Suit the action to the word, and the word to the action." When *Hamlet* gave this advice to the players of the city it seemed most easy of comprehension; at the same time, it called for a discrimination of the finest kind on the part of the player. The action suitable to a prince like *Hamlet* would be out of place in the actor's impersonation of the *Gravedigger*. We can be sure the gentle prince had not that worthy in his mind's eye when he exclaimed: "What a piece of work is a man! How noble in reason! How infinite in faculties! In form and moving, how express and admirable! In action, how like an angel! In apprehension, how like a god! The beauty of the world! The paragon of animals!" But the *Prince* and the *Gravedigger*, and, indeed, the whole world, are more nearly akin than we suppose. Daily 1,200,000,000 of beings are expressing the same emotions and passions by the same gestures, modified somewhat by the race, temperament, age, occupation and social position of the person.

The experiments of the celebrated English scientist, David Ferrier, prove that the eternal forces and mechanism of the brain are perfectly adapted to all the outward actions and objects of life. Ferrier's experiments were made upon monkeys, cats, dogs and birds, which he first made unconscious by anaesthetics, and then removed the skull. When the animals recovered consciousness he applied currents of electricity to different parts of the brain with startling results. On touching the organ of taste with the poles of the battery the animal would move the lower jaw and

tongue as in eating; exciting the organ of smell was followed by tension of the lip and nostril; exciting the organ of sight caused movements of the eyes; the organ of hearing when touched caused the animal to prick up its ears as in listening; excitement of language caused movements of the mouth as in talking, with vocalization; on touching the organ of imagination or wonder the animal would open its eyes with surprise and wonder, turning its head from side to side; when the organ of faith was excited, the monkey would reach its hands forward and upward as if expecting to receive something; on exciting caution, secrecy, fear, the animal would display every mark of fear and alarm; exciting reverence produced modest, filial and penitential movements of the eyes; exciting the organ of parenty, friendship, desire, caused prehensile and clasping movements of the hands, such as are used in shaking hands, or fondling. Ferrier then removed, successively, the organs of taste, smell, sight, hearing, and in each case there was a marked loss of the function. He then removed the entire front or intellectual part of the brain and the animal remained apathetic, or dull, or dozed off to sleep; in short, the intellect was lost; cutting off the posterior lobe of the brain caused depression, indisposition to exert itself; that is, destroyed the animal's will, which is located there. Extirpation of the cerebellum caused a loss of coördination in the muscles of locomotion. After countless experiments, continuing from 1872 to 1876, Ferrier located the centres of movements of 21 faculties. He called these "motor-centres" the centres of feeling of which the motions evoked are the natural gestures or expressions. The importance of these experiments cannot well be overestimated. They reduce the location of the organs to clear scientific demonstration, and answer once and for all the question we are discussing, "Is there a philosophic basis for the art of expression?" in the affirmative. The proofs are quite as positive as those which are accepted in chemistry and other physical sciences.

But as it may be objected that these experiments were made upon brains of monkeys and not of men, allow me to quote one more authority, Dr. Keen, of New York, to show the wonderful analogy between the brains of monkeys and of men. He says: "The last 15 years' examinations on the brains of living animals have taught us more than the previous 1500 years of careful

observations and postmortem examinations; and so accurate have been the observations, that from the exterior of the head, without any scar, without any fracture of the skull, lump, prominence, or other means to guide us, cerebral location is a reality, and as reliable as the needle of the compass itself to point us to the exact spot, so that we can open the head and expose the brain with an accuracy truly marvelous."

With this physiological basis, we are now prepared to take up understandingly the subject of expression, and, by analysis, law and analogy, determine its principles and their application to thought and feeling. We deduce from these experiments that the mind is not a unit in expression, but reveals its states of activity through separate organs, these organs being directly connected with motor centres in the brain, having a definite location, as shown by the experiments of Ferrier and corroborated by other scientists. It is clear, then, that if we analyze and separate each mental and emotive state, show its nature and its natural expression, and the manner by which each may be cultured and stimulated, we have also laid the foundation of correct elocutionary and dramatic training.

The fibers in the brain have a definite direction. This determines their line of action with regard to each other in the brain; also the direction in which each one will cause the body to move when it acts. Here we have the foundation of our whole system of gesture. The major axis of the brain extends from memory, located just over the eye-brows, to liberty, located in the cerebellum on a straight line back from memory, thus dividing the head in two nearly equal parts. The whole half of the brain below this line points downward and belongs to the earthly side of our nature. When the tragedian cries, "Down, down to hell and say I sent thee thither," he naturally points downward in the line of these lower organs.

The upper half of the brain points upward, and leads us to perceive the higher life. When the fervid orator calls on heaven for vindication, the hand and arm sweep upward in the direction of these organs. The organs above the line elevate the features, the body and the limbs, as noticeable in *Hamlet's* apostrophe to man, quoted in the beginning of this paper, also as we have observed a thousand times in the upright bearing of dignity,

honor, character, or the reaching down and forward of appetite, baseness, and all the lower faculties.

The subject of expression can be better understood if we place in a single group a variety of figures sufficient to illustrate all the principal organs of the brain. The Trial Scene from "Merchant of Venice" will serve our purpose. The argument is familiar to all. *Antonio*, the merchant, has forfeited his bond to *Shylock*; the penalty, a pound of flesh to be cut off nearest his heart. The full Venetian court is assembled. To our right sits the *Duke of Venice*, the minister of justice, with head erect in the line of rulership, dignity and firmness, without arrogance. The shoulders are thrown slightly back and down, chest active, thereby imparting an air of self-possession and authority more marked than the simple attitude of firmness. A single inclination of the head to the left or right, and the duke would pass from rulership to lassation; a single movement back and the line of arrogance would be apparent, which would at once detract from his dignity and place him on a lower level. In striking contrast to the *Duke* is *Antonio*, the doomed merchant, with head cast down, passive chest, an attitude of submission, "a tainted wether of the flock meetest for death." The position is one of prostration, all hope gone. Near him stands his friend, *Bassanio*, for whom he sealed the fatal bond. His position is that of amity, friendship, sympathy, expressed by his head and arm inclined toward *Antonio* in the line of these organs in the brain. His face expresses the utmost tenderness, which his lips refuse to utter. To the left of the group stand *Gratiano*, *Salanio* and *Salarino*. *Gratiano*, infuriated by the taunts of *Shylock*, has taken a most emphatic position, with right foot advanced, body forward, chin thrown out, head back and down in anger, hands firmly clenched and thrown back and down in the line of defiance; the whole attitude expressive of force in action, and an abandonment of all the faculties to revenge and hate. Indeed, *Gratiano* loses almost entire control of himself in his last reply to *Shylock*: "O be thou damned, thou inexorable dog!" *Salanio*, to the left of *Gratiano*, has recoiled in trembling and fear at the thought of the doom of *Antonio*. *Salarino*, on the contrary, stands erect, with body thrown back in defiance, left arm akimbo, hand braced upon the hip, and

right hand clenched and thrown back and down in the line of aversion, yet ready for action, with face expressive of settled determination, evidently a purpose to protect *Antonio* at the moment of the execution of the fatal bond, if necessary with his life. In the rear, and completely filling the court of justice, is the Venetian populace, picturesque in their national dress of varied color, and every face and form expressive of the thought within. In the center of this animated scene stands *Shylock*, the observed of all observers. His head is slightly bowed and turned from *Antonio* in the line of aversion and hatred. The stiffened backbone and oneness of the whole body, the slow movement, the oblique lines of the eyes, betoken the extremist malignity and most lodged hate. His fixity of purpose has carved the man into a marble statue.

[Here the reading was broken off to go on with the program, but it was resumed on the following day.]

Note his deference when addressed by the Judge, expressed by a downward movement of the head; his contempt of *Bassanio* and the rest by a torsion of the upper lip and nostrils. When *Portia* appears upon the scene and, with eyes looking upward in the line of invocation, pleads like an angel for *Antonio*, the Jew sheds the words with closed eyelids and attitude of utter negation. The plea for mercy he dismisses with a contemptuous shrug of his shoulders. When *Portia* affirms "that there is no power in Venice can alter a decree established," *Shylock* throws back his head and flings up his arms in a complete abandonment of all the faculties to joy and exultation. When she exclaims: "There's thrice the money offered thee!" he replies, with head raised slowly, in the line of reverence, and hand pointing upward: "An oath! An oath! I have an oath in heaven!" and the vindictive usurer stands for a moment transformed, as it were, into the counterfeit presentment of some ancient prophet of the house of Israel. But the attitude is only for an instant; the head drops slowly, with chin thrown out in the line of hate; the eyes oblique, with their muscles coöordinating with tiger-like ferocity; the torsion of the upper lip and nostril reveals the set teeth; the right hand clutches convulsively the instrument of death. "A sentence! come, prepare!" is aspirated from those cruel lips, and the whole attitude is that of the most lodged hate.

and extreme malignity. We take leave of *Shylock* as he totters from the court, his whole frame shriveled and contracted by defeat stricken with the ague of death, baffled, beaten and disgraced.

The body is but the dial-plate of the soul. How difficult it is for us to simulate an emotion we do not feel. We can quickly tell the difference between genuine and false expression, although when we pause to analyze, it is difficult to decide where the difference lies upon the features. We pass a friend with a face indicative of the deepest grief, but, in describing it afterward, do we mention the oblique eyebrows puckered at the inner corners and associated with certain rectangular furrows in the middle of the forehead? We call a person a misanthrope, but we do not describe it as a wrinkling of the brow with vertical furrows, the lowering and inward drawing of the eyebrows, the puckering of the base of the nose and the raising of the upper lip. We see a great tragedian retreat in fear and horror at the appearance of the wraith of *Banquo*; do we note the highly raised and arched eyebrows, with furrows across the whole breadth of the forehead, widely opened mouth, with corners drawn back and down by a muscle in the neck? A sincere smile cannot be counterfeited by a false heart, because the emotions of joy express themselves in the face by two classes of muscles, the one involuntary, the other under control of the will. Hence, whoever tries to execute a smile without the aid of sincere joy can make but half a smile, because the involuntary muscles will not act. Duchenne says: "I see in this a precaution of nature, which does not permit us easily to feign those expressive lines by which a man may distinguish his friends from his foes." True, we see actors on the stage that feign every emotion; but they have been enabled to do so only by long and careful study, united to a natural gift for mimicry; and the more truly and deeply they feel the emotion, the more responsive the audience becomes. The acting of Macready in "Virginius" after the death of his daughter was marked with more feeling than ever, and had a wonderful effect upon his auditors. McCullough has said: "When the audience is sympathetic, the character I have played clings to me after leaving the theatre. Often when I play *Lear*, I remain *Lear* half the night."

There is an art to find the mind's construction in the face. Every inarticulate sound, from the cooing of the youngest babe up to the articulate language of the lucent intellect; every conscious and unconscious action, from the low gesture of desire up to the graceful movement of the most finished artist, are pregnant with meaning. There is a science that stamps the dial-plate of the soul on the surface of the body. Beauty is more than skin deep. Its source is that mysterious centre from which adumbrates the circle of infinity. It permeates the inmost spirit, and leaves its impress upon the face and form and in the actions of humanity, to be read of all men. If the fragment of stone can unfold to the psychometrist its past history, until he hears the wash of that unknown sea that chafed its rock-bound coast in ages past, how much easier to interpret should be these living epistles of to-day? From the beggar to the king, from *Caliban* to *Hamlet*, from *Puck* to *Falstaff*, from *Cordelia* to *Lady Macbeth*, all are akin; and upon this outward objectivity we see imprinted the invisible working of the centred soul.



DELSARTISM IN AMERICA.

BY REV. WILLIAM ROUNSEVILLE ALGER, D. D.

A BOUT 23 years ago a young man, named Steele MacKaye, arrived in New York from Paris. He had been studying for six months or more with Delsarte. He was a man naturally gifted, with genius in many directions, and he took with the utmost enthusiasm to the studies which Delsarte guided him in, and made very rapid progress. He also had a close resemblance to the favored son of Delsarte, in whom the master had garnered up all his hopes, and who had died the year before. From a combination of conditions Delsarte was very much drawn to MacKaye, and gave him his whole heart. He adopted him and made him his heir; the heir of his 40 years of study and labor. He gave him his complete system of insights, all his formulas and rules, he dictated them and MacKaye wrote them down from his dictation, and possesses now in his own hands the complete body of insight in regard to the philosophy, science and art of expression which was imparted by Delsarte.

MacKaye, coming to this country, was known to a friend of mine, who wrote me a letter in Boston, describing the wonderful manifestations he made in the art of expression. I was so much interested that I went to New York immediately, and met him in a room at the Fifth Avenue Hotel, when he expounded to me, briefly, a little epitome of the whole outline of this work, and then exemplified some of the most consummate pieces of perfection in pantomime. I was thrilled through and through, filled with delight, with wonder and with awe. I was so fascinated with it that I could think of nothing else. For 15 years I was intimately associated with Mr. MacKaye as a friend and student, and he communicated to me a very complete outline of the philosophy, and imparted the details in regard to the formulas and the modes

of practice. So much in regard to the conditions under which I speak on this subject.

Mr. MacKaye came to Boston and gave the first public address he ever made in my parlor to a few invited friends. After that he lectured in Tremont Temple and at Harvard University, and from that he went on lecturing for six months, more or less. His personal exemplifications, fresh from the hands of the master, impressed us as with a living miracle of mobility and freedom in movement and expression. The manifestations made such an impression that it went from one end of the country to the other. The newspapers were filled with it; and such was the effect that from his utterances reverberations rolled back and forth throughout the land, and Delsarte, Delsartism, was echoed and reechoed everywhere. But, unfortunately, as you know, echoes are hollow; it is only the original sound that has substance in it, or active power. The active power is in the first utterance, and the echoes are mere empty forms. As Col. Parker has said, they reverberate hollow.

Now we have, scattered over this country, perhaps 150 or 200, or perhaps 300 teachers, who put out their shingles as teachers of Delsartism; but they know almost nothing about it. How can they know? Delsarte died without publishing anything, and his pupils until MacKaye were simply pupils who came to him to be trained as artists. When you go to the teacher of the pianoforte, or to the teacher of singing, you go as a pupil to be taught or trained, not to be initiated into the fundamental secrets of music in any department. You do not go away and set yourselves up as teachers of the philosophy of the piano, when you have had but a few empirical lessons in training. Well, that was the case. Delsarte never communicated his philosophy to any one but MacKaye. He, therefore, is the sole repository, except so far as MacKaye communicated it to his pupils. He has given notes to quite a number of pupils. Miss Stebbins, in New York, studied under him a year, I don't know but it was two years, and he gave her a large number of dictated notes, and she knows considerable about it. Mrs. Edmund Russell went to Paris and studied six months with his son, with whom I also studied some. She knows considerable about it. With those two exceptions, nobody in this country knows much if anything about it, except a few of the

methods and postures, æsthetic gymnastics, and one or two principles which have been given to pupils. Therefore, they are not competent to form a judgment upon Delsarte as a philosopher or a teacher.

Mrs. Parker's paper was announced to be, "The Limitations of Delsarte." The limitations of our knowledge of Delsarte is one thing; the limitations of Delsarte is another. I should be very slow to posit any limitation to Delsarte himself. He mastered the whole Greek philosophy which culminated in Aristotle, which the world never got beyond—indeed, has not got up to yet. He mastered the whole scholastic philosophy, which is the deepest and broadest philosophy yet developed in the world, the philosophy of the Catholic church, of 200,000,000 of people, for 1800 years of consecutive thinking. Their deductions are the greatest sum of wisdom there is in the world to-day. The Jesuits are the teaching order in the Catholic church, and what the Jesuits don't know is hardly worth knowing. I am no believer in the Jesuits; nobody is more antagonistic to them than I am. They are anti-Christ, according to my view. But they have that body of wisdom, and the reason they do not save the world is that they represent anti-Christ instead of Christ. They represent self-will, determined to govern the world, instead of representing divine wisdom, inspired wisdom, determined to set the world free. Delsarte mastered the whole scholastic philosophy. He was a great student of Thomas Aquinas. The greatest intellect that ever appeared in this world is Aristotle, by common consent; next to him, and one who would have been much greater if he had not come after and had the use of his predecessor, was Thomas Aquinas. Delsarte mastered Thomas Aquinas as a thinker and philosopher.

What is Delsarte's philosophy? It is simply an æsthetic translation of the scholastic philosophy, and the scholastic philosophy is the Greek philosophy immeasurably enlarged by the influx and development of Christian revelation. Now, Delsarte translated, in the most compact and precise manner, the metaphysics of the scholastic philosophy into æsthetics. And it is something that is as high as the zenith, as deep as the nadir, and as boundless as immensity. It begins with God, it descends to nothing, and turns and reascends to God, and it interprets everything that lies between.

I will give you, in a very simple, very compact form, a complete definition of what the Delsarte System is, of which so much talk is made, usually consisting, however, in hollow echoes. The Delsarte System is a careful analysis of the facts of human nature and experience, generalized into laws which dominate those facts, and applied in a system of practical rules for the perfecting of the human instrument physically and spiritually, so that our experience may be raised to the highest possible degree of variety, fulness and harmony. That is the Delsarte System. Who is there that is competent to go inside of that and take out the constituent elements and set them forth? No one but Steele MacKaye; and I fear very much that, owing to unfortunate influences of various kinds, he will delay, and drag on, and waste his life in trying to make a fortune, and die without giving it to the world. But if he does, and the trust that he has is not destroyed, then that will be given to the world, and it will not be lost. In the failure of that, however, it seems to me to be my own duty, above all things, to do what I can to develop and prepare it for publication, and I shall do so.

Prof. Brown's paper, which he read to us a little while ago on the philosophy of expression, was crowded with thought, rich, stimulative, philosophical and valuable. It was extremely interesting, but it presented, according to my comprehension, an emphasis on the materialistic side. It made too much of matter and motion, and their concentration and dispersion; because you cannot have matter or motion at all, you cannot have time or space or motion,—you never can have them at all, in any way, except as the results of certain great presuppositions, that which went before.

That leads me to go back for a moment and show you the method in which Delsarte did his work. I have described what he did; how he took this whole philosophy of the universe, including not excluding God. Herbert Spencer has no God, no soul; he has only matter and motion. Immortality and the moral law are destroyed forever by Herbert Spencer. Herbert Spencer thinks that man, instead of being an independent unity correlated with other independent unities, leaves God, the soul, immortality, the moral law, all out. He has written an elaborate treatise on ethics, and has no ethics whatever. He has not the

faintest apprehension of anything pertaining to ethics. He has only a science of prudential wisdom. It is not ethics. Prudential wisdom is not ethics. He starts with the development of life. Life is not duty. Duty is the act of a free unity.

Well, Delsarte's method was this: He began with experience, as of course we all must, with time, and space, and matter and motion, and form, and so forth—all these things, the human body, the human consciousness, and all their inter-relationships—he began with experience. Now, there are two directions in which we can move from experience: By deductive logic and by inductive logic. By deductive logic, when we have a fact we deduce from it what it implies; by the inductive method, we ascend from a given fact to something that is not contained in that fact, but which is presupposed in order that that fact might be. The fact could not be without it. You cannot have matter without space preceding it. You cannot have space—space is nothing; space is mere negativity; negativity cannot exist alone, independently. Give me a shadow alone, will you, without anything else, with no substance, no light behind, no interruption of the light. A shadow is the negative result of four presuppositions: The first principle is God, and not the persistence of force. Herbert Spencer's first principle is persistence of force. That is away down below. There is another principle above force but below God, namely, being. Force is only a form of being. Being is above force, and being is Herbert Spencer's unknowable. That is the ultimate thing with the whole oriental world. But the Christian revelation and science have given a new development, sweeping away that negative first principle, and installing in its place God, plenum instead of a vacuum. You cannot get abstractions from a vacuum. Buddha abstracted his body; first in thought; then he abstracted sense, then he abstracted intelligence, then he abstracted will, and so on, everything that could be abstracted, and the result was supposed to be nothing, "Nirvana," infinite vacuum. The last abstraction! Not by a long shot. Christianity can give them odds of a million to one and stand the test. What was the result? Abstraction is an act, is it not, an act of attention, a separation of something from something? Now that act is performed. The act goes on until it cannot do anything longer. What remains? The abstractor

remains. That is the last abstraction. It is not an infinite vacuum. You see they started in the wrong direction. By his deductive logic he was limited; by inductive logic you leap over the fact into the air and grasp the presupposition.

Delsarte started from the facts of experience and he descended by deductive logic to the uttermost abstraction. Then he came back to the centre again, these facts of experience, and ascended to the uttermost concretion; the last abstraction at the nadir which is nothing; and the last concretion at the zenith which is plenum, the opposite of vacuum, God, a free unity, a personality. Now, God having Himself in complete self-possession at the outset, being the potentiality of everything, every spirit is infinite, every spirit is posited between God and cosmos, and every spirit, being a negative unity between those two, is combined of both of them. Few have known this. Aristotle, Plato, St. Augustine, 200 or 300, perhaps 50,000 in the course of human history, have found it out. Christ had it by direct inspiration; but few found it out. Why? Because we are conscious only of our being. Give me any body; that body is a limitation in space. Without it you have infinity of space. Finity is only a limitation on the infinite, and you cannot have limitations without first having an infinite. There was the way Delsarte worked; by deduction to the ultimate abstraction, by induction upward to the last concretion. Then he synthetized the whole process. Then he formulated the whole process in laws. Of course, it would be impossible for me to explain the whole system in the time at my disposal. What would you think of a man who would undertake to tell you in ten minutes the philosophy of a lifetime? It cannot be done.

I will give you one specimen of Delsarte's work. Human expression, of course, is the subject-matter of art in humanity. Now, in order to master the whole subject of expression he had to study man; and he expanded and formulated all the results of his work. In the course of that study, he evidently must come to the question of character. Character. What are the differences in human beings? First, we have universal human nature. Then we have each individual exemplification of universal human nature; each individual generally is made up pretty thoroughly of idiosyncrasies. The universal type is so adulterated and over-

laid that it scarcely appears. One may know men very well and yet know little or nothing of man. One may know women very well, thousands of them, and know nothing of woman, impersonated in the Virgin Mary by the Catholic church. Well, Delsarte came to that question of character. Here is a specimen of the beauty of his arrangement. He divided characters, arranged them, of course distinguishing each type and studying it by itself, and getting at all that pertained to it. So, there was the classification of characters, each character having its own experience and expression, methods of activity. Then we have the constitutional type, that is heredity. Everyone inherits a certain type of character. Now, when you study the constitutional type of character you have an immense field. Then, there come the social types of character, social position, intercourse with other human beings, all that moulds, modifies and immensely alters the constitutional type. Thirdly, we come to habitual types of character; that is, the occupation, the reaction upon the character of the occupation, for that affects the character as well as do heredity and society. One man is a sailor, another a shoemaker, another a soldier; how different the bearing of the sailor from that of the tailor or the shoemaker!

[At this point, the next order of business being called for, on motion of Mr. Fulton, seconded by Mr. Pinkley, Mr. Alger was requested to finish his remarks.]

We have, then, three types, constitutional, social and habitual. Fourthly, you will have still another type, with more comprehensive influence and reaction. The fourth type will be the modification and enlargement added to the preceding by the education, the aspirations, the ideals of the person. One type of constitutional may, through the reaction of the social, be immensely modified; then through the occupation it is again changed; and, lastly, through the education, through the aspirations, it is again modified. One person is content to chew tobacco all day long; thinks of nothing else; his consciousness is permeated with it. Another man has his consciousness free and full of aspirations. After 10 or 20 years the difference in the results will be immense. There are, then, these four types of character. Now, finally, comes the resultant in the aspirations. If they become philosophical and artistic, they will educate themselves toward perfec-

tion. How will they reach it? By means of perfecting expression. That is the very meaning of the dramatic art. The dramatic art is the divinest art there is in the world. It has been the most degraded and perverted; but it is in itself the divinest of arts. It is the art of redemption. It is the art by which we pass through the kingdom of nature into the kingdom of grace.

What is dramatic art? We contemplate an ideal, and are moulded to it. What is the result? It is the perfected type. He is competent to assume in himself any type of character, and reproduce in himself any experience. That is, he univeralizes his individuality and represents in himself the whole race. Herbert Spencer believes that the genera are eternal, only individuals die. That is true of the lower ones. No oak tree is competent to represent all oak trees, take them all up into itself. If it were, it would be immortal. It would be a correspondence in time and space to the archetypal idea in the mind of God which is eternal. Now, man is the first genus, crowning the whole panorama of animate existence. He can absorb the whole genus in himself. But the genus is one. It is the divine humanity which Christ represented incarnate on earth. The old idea is that the individual sinks into the genus, like a drop into the ocean. The true idea is that it is as though the drop should expand and become the whole ocean. In nature there are no wholes, no units; in spirit there are no parts. Every spirit is a whole, every spirit is a unity, and every one of those unities carries in it all the rest. Can't you reproduce in yourself all other spirits? You are a totality of spirits. The Kingdom of Heaven is within you. You are infinite.

So Delsarte elaborated a system, first in theory and then in the concrete, by creating a system of aesthetic gymnastics to make the body the perfect, fluent and flexible instrument of the soul; so that at last you do not know that you have any body or any soul, because you have become an incarnated spirit which takes up into itself both the body and the soul.

I will not speak any longer, except to say this one thing. I said a moment ago that Aristotle was admitted to be the greatest thinker that ever lived. He was. He developed a complete philosophy, which almost all who have come after him have

taken from him by transmission. Now Aristotle, in his metaphysics, gives a definition of unity. Unity is the transcendent word. If you understand what unity is, you have everything, and have only to develop it. Aristotle is the only man who has ever lived in this world who has given an ultimate definition of unity, and I will give it to you. There are two unities—the mathematical unity, the monad, which is an abstraction. There is nothing in it; it is an infinite vacuum of potentiality; it is an abstraction; and you know mathematics is abstractions; it does not deal with matter; it deals with forms and relations. The mathematical monad is one unity, and the other unity is the separate personality, the individuality of being. Now, let us have the definition of those two unities. It may be a little difficult for some of you to comprehend this, and yet I feel that every one of you, if you will listen attentively, in one minute will get the substance of it. What is mathematical unity? It is a point. What is a point? It is position without dimensions, and without, therefore, divisibility. Aristotle defines the mathematical monad in these terms: It is a dimensionless indivisibility with position. That is the mathematical monad. Now, what is the psychical monad corresponding to the mathematical monad? The first was an abstract, the other will be a concretion. What is the psychological unity? Remember the definition for this is just like the other except in one point, and that point is infinite in its importance. I will repeat the first definition, that you may remember it distinctly: The physical or mathematical monad is a dimensionless indivisibility with position. Now, the psychical monad is dimensionless indivisibility without position. What does that mean? Infinity.

I must not stop without telling you one thing more, and I am sure it will be helpful to you. The great thing that Delsarte did in his method was to apply the numerical order, one, two, three. The simplest unity that can be thought of in an abstract form, as Delsarte says, is the straight line, and it has three principal points, the centre and the two extremes. Prof. Andrews, of New York, a marvelous metaphysician, denied that. He said that would not do. He said the simplest thing that we can think of is an infinitesimal sphere, but you cannot think of a sphere that has not a diameter. Now the diameter is a line

which has a centre and two extremes. The sphere, you perceive, presupposes an infinity of lines in all directions, and a boundary; but a line presupposes nothing except space, and spirit, and so forth.

Remember this dimensionless indivisibility without position, this infinity, is every human spirit at the start—an infinite vacuum. Therefore, it is an infinite hunger. Delsarte contended that the first development in this vacuum was number, and I say to you that you cannot have space, or time, or motion, or force, cannot have any of them, without presupposing number. What is space? Coëxistent points. That gives you number. Time, successive moments; that gives you number. It preceded them all; they could not be without it. Motion, successive positions in space in successive moments of time, both imply number. Number is the first order of development. Therefore, number precedes them all, and is the invaluable key to unlock all mysteries. In what one means, in what two means, in what three means, we have reached the limitations of Delsarte. He had no other limitations. Prof. Southwick, in *Werner's Magazine*, declared that Delsartism was dying out because he made a mistake in having everything in trinities, where there are multitudes of unities and dualities, ones and twos. I should like to know how you could have three without having one and two first? Was Delsarte an absolute drooling idiot? He must have been a drooling idiot not to know that one and two precede three. He knew all that. That is not the limitation of Delsarte, that he selected trinities. The limitation is that he stopped at three—that he didn't go beyond. The transcendentalists have been said to err by excess; I have come to see that they err by defect. God is infinity in unity. He is unity infinitely determined. He has no possibility left in him. He is all actuality. Infinity in unity: Four and five and six and seven are more than three, because they go beyond it. When you have mastered that and grasped it, you have the key to all that Delsarte had, and to all that he had not.

Now I will close—I won't stop a moment longer—with this. I will give you the definition of the divine humanity. Remember this. I think you will all thank me for suggesting it to you sometime, if you do not now. Every human being represents

the divine humanity. Now, you must raise your possibilities to actualities by your own efforts, in coöperation with divine grace which is omnipresent. But what is the divine humanity? Aristotle gives the first definition of it, and the Catholic church has always adopted it and transmitted it. It is this: Divine humanity is the power at will to become all that is. For instance, you see a tree: at once you become that tree; that is, you take it into your consciousness. You have the power to become all that is. That is the definition of divine humanity that has been given thus far. But the German school of philosophy—Kant, Hegel, Fichte—made a great advance upon this definition. They supplemented the one hemisphere of the definition of divine humanity with the other hemisphere. Remembering that you all represent the divine humanity, and it is simply a matter of degree how far you are from it, also remember this definition of divine humanity: It is the power at will to become all that is and to create all that is not.



HARMONY OF THE RUSH AND DELSARTE PHILOSOPHIES.

BY ROBERT IRVING FULTON.

I FEEL the very critical position in which I am placed after the address of Dr. Alger this morning; and I feel that I must limit many of the lines of thought that I had intended to pursue in order to adapt them to the conception of Delsarte and his work given us by Dr. Alger.

It has been a pet notion of mine for a number of years that there is a harmony between the Rush and the Delsarte philosophies. We have known and taught the truths recorded in the Rush philosophy, as it is called, and we have accepted the truths, that are evidently acceptable to all in this convention, underlying the Delsarte philosophy. If these two philosophies are true, they must come together somewhere. Let the discovery of those lines of parallelism and harmony be our task for the time allotted me this afternoon.

Let me say, at the very beginning, that I believe we should not limit the knowledge of the great laws that Delsarte has formulated to Mr. Steele MacKaye or any other one man as their sole repository. You might as well attempt to get a patent-right on lightning, and take it out in Mr. Edison's name, as to attempt to hedge in and stop the great idea that Delsarte has given us in his "triune theory." A great thought given to the world can never die with its author. We must reason, as we have seen, from that which is known of the Delsarte philosophy; but we must claim our national right—liberty of thought—in the elaboration and application of Delsarte's laws.

To get our subject before us, let us suppose, for the time, that we may look through Delsarte's spectacles upon the writings

of Dr. Rush. In order to see clearly, and with a purpose, through these lenses with which Delsarte seems to have searched the earth and the heavens, let us characterize them by an attribute which is well established among all pupils of Delsarte—namely, that man is “one in consciousness and three in manifestation.” We have all accepted and can fix upon that fact. The three natures through which the Ego is manifested are the Mental, Emotive and Vital. I prefer to use the word “emotive” in place of the word “moral.” I think Professor Brown is right in the use of that word, and I think it will guard us away from many of the rocks upon which we have almost been wrecked in the use of the other term. Of course, if any of you want to say “moral” where I say “emotive,” why, just put it down so, and consider that I have said “moral.” (I am admonished that I must hurry.)

[Just here the speaker was interrupted by the President, who announced that the audience who had assembled near the door would now be allowed to enter and be seated.]

To the added audience let me say, then, that we have only got Delsarte’s spectacles on as yet; but if you look through those spectacles *alone*, without knowing their triune attributes, I am afraid you will not discover that for which we are looking. I am afraid that you will render the verdict the boy gave when, in answer to a request to define “nothing,” he said: “Nothing is going down into a dark cellar, on a dark night, to find a black cat that isn’t there.”

Now that I have your attention, we will proceed with the thought under consideration.

In order that we may see clearly through those prismatic lenses which analyze and show us all the parts of a truth, let me give you three candles, which you may light from the glow of your own enthusiasm.

First: Let us start out with this illuminating law, that in looking for and classifying a principle we must find the nature that *leads*, remembering that the other two natures are represented also in that principle.

Second: We must go forward in the light of the *pivotal points* and *blends* in the triune nature.

Third: We must look for the elements as they *exist*, and not

such elements as will respond to a certain theory that we wish to support. True science never adapts facts to theories, but theories to facts.

Now for the *first* one of these points. If I want to know how to classify any vocal element recorded by Dr. Rush, I must find out which of my three natures it best represents. This is easily accomplished if we have a thorough knowledge of the underlying law, and know its use in nature and in man's expression.

Remember, if you please, that every vocal principle represents all three natures.

If you give me a certain Form of voice that Form represents all of your natures; but the question I am inquiring into is this: which does it *most* represent.

Secondly, let us remember that there is always a space where one nature vanishes and the other nature begins. Such a line of demarcation can never be drawn by any scientist. You might as well attempt to tell when the sunshine fades away and the twilight comes on, or when the twilight melts into darkness. You might as well attempt to show in nature the exact moment the peach becomes ripe, or when the boy becomes the man, as to indicate psychologically the lines exactly separating the mental from the emotive nature, or the emotive from the vital. You cannot do it. But there are pivotal points on which these turn.

Just along this line a great many of our most fatal mistakes have been made. Look at the Delsartian books published to-day. You will find in regard to the face, for instance, that some of these books place the forehead and eye in the distinct mental zone; the nose and cheek in the distinct emotive zone; and the mouth, the chin and the jaw in the distinct vital zone. Some place the eye and others the mouth in the emotive zone. Here arises a dispute and then they argue the case. One authority says that the eye is mental; another says the eye is emotive. Let us harmonize these two by calling their attention to the fact that the eye is a pivotal point and responds to both the mental and the emotive natures; it is mental because it sees, it is emotive because it weeps and laughs. It is nature's pivotal point. Again look at the classification of the mouth. Some Delsartians place the mouth in the vital zone, while others place it in the emotive zone. The truth is the mouth is a pivotal

point, and upon that fact will hinge its proper classification. It cries and laughs with emotion as well as articulates and masticates as a vital function. We will employ this theory of pivotal points throughout our investigation.

We have seen that the *third* point of illumination is this: Let us look for the vocal elements as they are; Delsartians have looked into the Rush philosophy and they have found *five* vocal principles or elements, and they have refused to accept that philosophy because they did not find *three*. Did Delsarte do that in the realm of action to which his philosophy is more especially applied? No. He analyzed each of the agents of action, discovered their expressive zones, and movements, and showed their correspondence to man's triune nature. There is not a *trio* of pantomimic agents in the human body. We have one head, one torso, and four limbs; we have two eyes, one nose, one mouth, two legs, two feet, two arms, two hands and ten fingers. Did Delsarte stop because he did not find *three*? No. He simply gathered up the materials at hand; he analyzed that which he saw; discovered their inherent qualities and properties, and shaped and used them accordingly. Let us do likewise in our treatment of the phenomena of the voice.

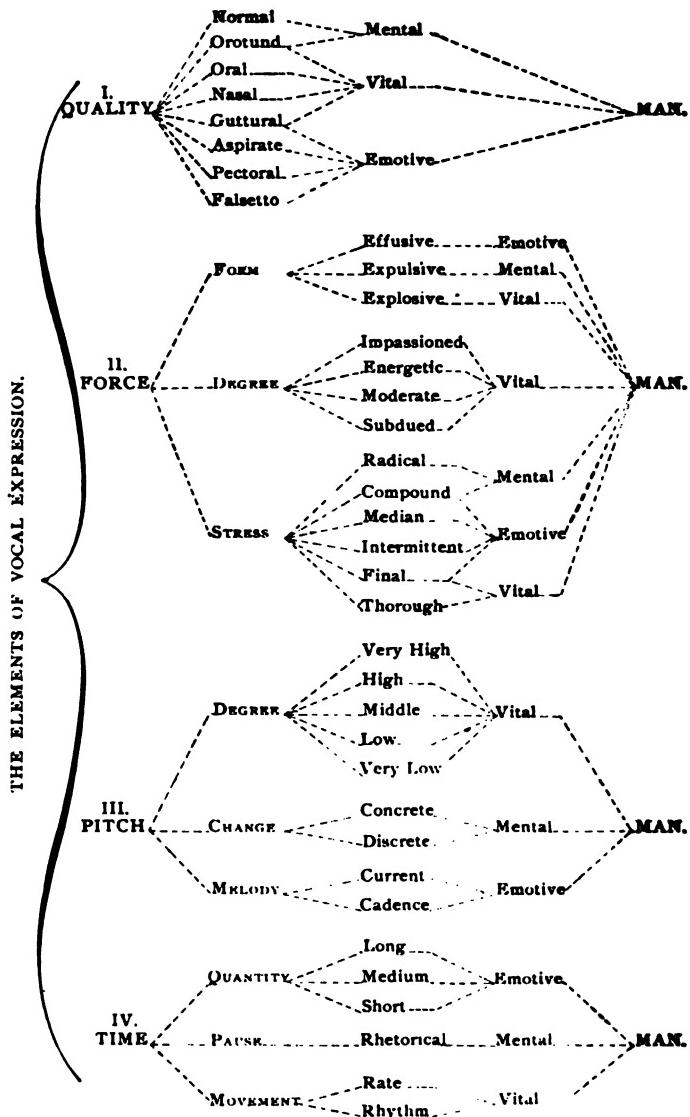
Mr. President, I will yield a part of my time at this juncture to allow the second congregation at the door to be admitted and seated.

THE PRESIDENT: Please be seated as quickly as possible, ladies and gentlemen.

MR. FULTON: At the point of interruption we had just lighted out three candles. To continue the train of thought, let me say that in making a classification of Dr. Rush's principles we simply wrote them down dogmatically and tried to make their subdivisions fit the triune nature. We found we could not do it. In this attempt, however, we discovered this law, which Professor Brown is good enough to say should be written down in large italics: Whenever a vocal principle subdivides into its varieties or kinds, the subdivisions correspond to man's three-fold nature; but whenever the subdivisions mark simply the degrees of the element, those degrees cannot be classified as mental, emotive, or vital.

Now, if you please, we will take a tabular view of this subject, and to this end I have placed this diagram upon the blackboard:

II.—TABULAR VIEW OF THE SUBJECT.



This tabular view of the vocal elements shows that the generic element, Force, subdivides into the specific elements, Form, Degree, and Stress, which, we will show, correspond to the emotive, vital and mental natures respectively. The specific element Form subdivides into three kinds, and Stress into six kinds, each of which in turn responds to one of the three divisions of man's nature; but the four subdivisions of Degree do not so respond. You cannot say that one Degree of Force is mental, another emotive, or another vital; they simply mark degrees of the same thing; just as six inches or one-third of a yard of cloth are not varieties of the cloth but are merely measurements of it.

Likewise the specific subdivisions of Pitch are Degree, Change and Melody, which correspond respectively to the vital, mental and emotive natures; but there are five Degrees which do not so correspond; two Changes (Concrete and Discrete) which are but two ways of changing from a lower to a higher, or from a higher to a lower degree; and two divisions of Melody (Current and Cadence) which are but parts of the melody of the whole sentence. These subdivisions, however, reveal some of nature's most active agents of expression, which limit and measure the range of other elements through which in turn their response to man's triune nature is made manifest.

We further find that there are four elements of vocal expression: Quality, Force, Pitch and Time. Dr. Rush uses another term, Abruptness, which is not essential in utterance, and which we believe is not an element, but nothing more or less than a preparatory action of the vocal organs in making the Explosive form. Therefore we have excluded this Form.

But in what way do these four elements correspond to man's triune nature? Owing to the brief time allotted to this address I am here confronted with the necessity of making some leading statements without proving them, but I must reach results before my time is up. The proof of this classification will be fully shown, however, in a forthcoming work on this subject. For the present accept the brief dry statement that Quality is the kind of sound; Force is the power with which sound is sent forth; Pitch is the elevation or depression of a tone; and Time is the duration of utterance.

Quality divides into its varieties or kinds, namely: Normal,

Orotund, Oral, Nasal, Guttural, Aspirate, Pectoral and Falsetto. Of these the Normal is the purely mental tone. The Orotund occupies the pivotal point between the mental and the vital, and responds about equally to each. The Oral and Nasal belong to the vital. The Guttural is the other pivotal Quality responding about equally to the vital and the emotive natures. The Aspirate, the Pectoral and the Falsetto are agents of the emotive nature.

In making this classification I have been guided by our first candle, and located each Quality according to the nature which leads in producing it in expression. By the light of our second candle we have found that the Orotund and Guttural occupy the blending territory and cover the pivotal points in Delsarte's triune scale. In the light of our third candle, which illuminates the conscience as well as the intellect, we have made an honest record of all the Qualities that we can find in nature, and excluded the high-sounding names of all imaginative Qualities which we cannot detect in expression. I wish I had time to prove the truth of our classification.

We further find that Force subdivides into Form, which is the manner of exerting Force, Degree which marks the amount of Force exerted, and Stress which is the location of Force upon certain parts of a sound. The further subdivision of Form gives Effusive, which is emotive, Expulsive, which is mental, and Explosive, which is vital.

We have seen that Degree simply represents the vital nature, and its subdivisions of Subdued, Moderate, Energetic, Impassioned, are degrees of vitality given to any expression. Some of the speakers in this convention have not been heard distinctly in this auditorium. One reason is that they have not used sufficient vital force, and enough other vital elements to make themselves heard.

The subdivisions of Stress are: Radical, Compound, Median, Intermediate, Final and Thorough. If we were looking for a trio of Stresses we would see, as some followers of Delsarte do, but three: Radical, Median and Final. But, as a matter of fact, there is a Compound, an Intermittent and a Thorough Stress in expression. If these are found in nature and in expression they must be accounted for in our classification. Briefly explained,

Radical Stress takes the greater Force upon the first part of the sound; Compound upon the first and last; Median upon the middle; the Intermittent upon intermittent parts throughout; the Final on the last, and the Thorough throughout alike. We must not throw out three of these Stresses because we are looking for but three. There are six Stresses. By the light of our second candle we find that the Compound and the Final Stresses are the pivotal points in this scale. The other Stresses respond decidedly to the natures to which they are assigned, so that we have a perfect harmony of the Rush and Delsarte ideas by using all of the six Stresses.

Pitch subdivides into Degree, Change and Melody, which correspond to the vital, mental and emotive natures respectively.

Time subdivides into Quantity, Pause and Movement, which correspond respectively to the emotive, mental and vital natures of man. We can easily see that Movement marks the Rate and the Rhythm of vital impulses in the production of voice, and for that reason corresponds to the vital nature. Pause separates language into its parts, so that ideas are presented to the audience, instead of a continuous flow of sound. These Pauses are rhetorical in their nature, dividing the vocal stream into such parts as contain ideas. They are mental in their significance, and, of course, belong to the mental division. Quantity relates to the continuance of sound heard in the cry or moan or short exclamation, all of which respond to the emotive nature.

Accepting these bare statements without the proof, let me call your attention to another table which Mr. Trueblood and myself have constructed, largely from the Rush terminology. Because of its importance we sometimes call this the "Multiplication Table of Expression."

THE MULTIPLICATION TABLE OF EXPRESSION.

The Normal Quality combined with	Effusive	Form expresses	Solemnity Tranquillity Pathos
	Expulsive	" "	Ordinary conversation Didactic thought Gladness
	Explosive	" "	Gaiety, joy Laughter Great earnestness
The Orotund Quality combined with	Effusive	" "	Reverence Sublimity Devotion
	Expulsive	" "	Grandeur Patriotism Lofty oratorical thought
	Explosive	" "	Courage Defiance Alarm
The Oral Quality combined with	Effusive	" "	Sickness Feebleness Idiocy
	Expulsive	" "	Timidity Languor Fatigue
	Effusive	" "	Suppressed fear Stillness Secrecy
The Aspirate Quality combined with	Expulsive	" "	Sudden fear Stealthiness Suppressed command
	Explosive	" "	Intense fear Terror Consternation
	Expulsive	" "	Impatience Scorn, hate Revenge
The Guttural Quality combined with	Explosive	" "	Violent hate Anger Rage
	Effusive	" "	Deepest solemnity Awe and veneration
	Expulsive	" "	Dread Amazement Horror

This table shows the combination of the two elements, Quality and Form. We find that the Normal Quality combined with the Effusive Form expresses *solemnity*, *tranquility* and *pathos* (other synonymous words may be used in this as well as in the other combinations in this table; we have given three or four representative of the kinds of thought or emotion expressed). In nature solemnity is illustrated in the moaning wind, tranquility in the murmuring brook, and pathos in the low, plaintive notes of the dove; in all these we hear nature's normal-effusive. By Dr. Rush's philosophy we must use these elements to express these sentiments.

But let us glance through Prof. Delsarte's spectacles at these statements. By our first table we see that the Normal is a mental Quality, and the Effusive is an emotive Form. What better analysis of solemnity, tranquility and pathos could we have than that they are mental-emotive sentiments? Here we find a perfect unity between the Rush and Delsarte classification, each harmonizing with and echoing the truth of the other.

We further see that the Normal Quality combined with the Expulsive Form expresses *ordinary conversation*, *didactic thought*, and *gladness*. This combination is heard in nature in the ordinary chatter of birds, the prattle of children, and in the common conversation of all peoples, all of which impress us with mentality, rather than emotion or vitality. By our triune classification we have in the Normal a mental Quality combined with the Effusive, which is a mental Form expressing our purely mental thoughts. Witness the analogy between the Rush and Delsarte ideas.

By our second table the Normal Quality, which is mental combined with the Explosive Form, which is vital, expresses *gaiety*, *joy*, *laughter*, and *great earnestness*; in all these sentiments the mental and vital natures predominate.

From our "multiplication table" we find that the Orotund Quality in the Effusive Form expresses *reverence*, *sublimity* and *prayer*. This combination is heard in the low, deep tones of a pipe-organ, the solemn utterances of church-worship, and in the roar of Niagara Falls, the language of which is unmistakable. Our triune analysis shows this combination of an emotive Form with a mento-vital Quality to be the expression of prayer. In other

words, all three of our natures are about equally represented in prayer. Man can hide nothing from God. Is it a coincidence, merely, that Delsarte's theory shows that Dr. Rush's elements expressing prayer represent all three of man's nature? If so, we exclaim, "divine coincidence!" If it is not a coincidence, then we can rejoice that these two great thinkers of different nationalities, working in different languages, and at different times, independent and unconscious each of the other, have reached the same truth, and that that truth is ours for all future guidance.

The mento-vital Orotund Quality combined with the mental Expulsive Form expresses *grandeur, patriotism, or lofty oratorical thought*. In other words, this is mental plus mento-vital, which is an excellent analysis of the styles of thought named. In the Orotund Explosive we have a mento-vital Quality with a vital Form expressing *courage, defiance and alarm*. These elements are heard in the sudden clap of thunder, and in the turbulent strokes of the alarum-bell. Certainly we arrive at truth from Dr. Rush's standpoint that the strongest Quality combined with the strongest Form represents man in his strongest condition, acting under the influence of courage, defiance and alarm; but we catch a happy reëcho of this truth in the Delsartian analysis which shows this condition to be vital plus mento-vital.

At this point the President reminded Mr. Fulton that he had consumed the time allowed for his address. He then called for the next order of business.

MR. VINTON: Let the gentleman continue. I make that motion.

MR. BROWN: I second it.

THE PRESIDENT: I have hitherto entertained this motion, although somewhat informal, but you will understand that you really suspend the entire order of business, and the proper motion is that we suspend the order of business; you will thus keep within the rules. On motion of Mr. Vinton the order of business was suspended, and Mr. Fulton allowed to conclude.

MR. FULTON: I shall make but very few further remarks. It is quite impossible to present this matter even in a popular way without a closer scrutiny than my limited time will allow, and I feel, therefore, that it is hardly doing the subject justice to

look at it at such long range. I will simply say that so long as you analyze along this line which I have indicated, you will find the truth and a perfect harmony between the Rush and Delsarte systems, as far as we know Delsarte.

To-day I have taken but two elements, Quality and Form, and there is perfect harmony. This is as true of all the other elements.

Pardon a few generalties. Suppose I want to express pathos. Here is a psychic being who wishes to express pathos, because pathos is in his soul; but suppose I have not a good channel through which I can express that emotion. How can I get such a channel? By cultivating through proper technique the right channel through which pathos should flow; and then when I come before an audience with pathos in my soul I can better express it. That is the whole plan.)

Col. Parker said this morning that emphasis could not be taught, but he did not give us the more encouraging fact that the *means* of emphasis can be taught. I have seen many a patriot who could not express patriotism in his Fourth-of-July speech. Now suppose I want to express patriotism in poem or oration. If I have not sufficient power I can cultivate that power by opening up the channels through which patriotism naturally expresses itself. How do I know those channels? By analysis. By the light of the philosophy of elocution, I can recognize those elements which are best suited to express patriotism, and I can cultivate those elements until they become a part of myself, and are mine. Then patriotism will come out in expression, spontaneously and naturally. It would be unsafe to follow Col. Parker's humorous derision of vocal technique and elocutionary and physical culture to its logical conclusion. But let me say in his exoneration that he was criticizing the elocutionists of twenty-five or thirty years ago, and not the progressive teacher of to-day.

Did you notice this morning when our beloved Dr. Alger—I must call him beloved, for although some of us never met him before this Convention, I am sure we all love him now—did you notice when he was expressing his pure mentality how his voice rang out in mental elements, and every mind was chained by his thought; but when he came to that specially cherished part of the Delsarte philosophy, the moral or emotive, how his emotion

asserted itself through its proper channels, and the voice trembled as the tears welled up? But did we sit there and analyze his expression? No, because we were carried away by the thought, by that which he said, and by that which his feeling imparted to us. The man himself was the illustration. But we can now dispassionately analyze those currents of expression, and account for excellence or defect by the light of the underlying principles employed by the speaker.

In this way we must train and develop our pupils. We must have something to criticize by; we need well-established criteria and laws to guide us. Here is a student who can never win an oratorical contest, because he has no emotion in his delivery. He has but little emotion in his nature. What must we do with such a student? We must cultivate his emotive nature. Can it be done? Yes, by exercising his sensibilities along the line of his emotive nature, and through the vocal and actional elements which express emotion. Let him work one year, two years, yes four years; give his emotive nature time to grow, and that student may come out an orator. Why? Because he has opened up the channels of his emotive nature, and has developed the power to move an audience. And thus his powers may be cultivated in other directions.

I will not speak longer. This is an unlimited subject. Moreover I do not wish to take up more time, because I very much want to hear a discussion of this matter. I thank you, ladies and gentlemen, for your attention.

VOICE-PRODUCTION.

BY THOMAS C. TRUEBLOOD.

I DESIRE in the remarks which I shall make on the subject assigned to me by the committee, to be as brief and practical as possible, and to touch upon vital points that concern every one of us, some of them disputed points, which it would seem this Association, as the highest authority in our profession, ought to settle once for all, so as to put an end to what must seem to a layman senseless differences. This is a consummation devoutly to be wished. The profession demands it. We have suffered on this account. We have lost adherents among the educators because of the radical differences in our methods. We have been in conflict with the vocalists in song so that pupils who are taking lessons in both song and speech are pulled first one way and then the other until, if they are sensible, they give up one or both. At this point I want to suggest as a very fitting theme for the discussion which is to follow this paper, the question how far does the practice of elocution aid the professional singer.

The subject of voice-production naturally resolves itself into three parts:

- (1) The motive power;
- (2) The vibrative medium;
- (3) Character of the production.

By motive power I do not mean the psychic act which is the first cause of voice-production, but the physical act which moves the column of air over the vocal ligaments. Let me run the risk of wearying your patience by referring as briefly as is consistent with clearness to the most important of the respiratory muscles. The diaphragm is the chief of the muscles concerned in respiration. This strong muscular partition stands like a vaulted arch

in the cavity of the chest, the front edge being higher than the back so that, when contracting, the center of the arch takes a downward and forward direction. As the diaphragm contracts, the arch approximates a plane pushing downward and forward the abdominal viscera and elongating the cavity of the chest vertically. Its outer rim attached, as it is, to the lower ribs, is held firmly to its place by the intercostal muscles, or is made more tense by their action. The chief functions of the diaphragm are its contraction and consequent approximation to a plane, and its elasticity when relaxed in expiration.

The abdominal muscles are the next in importance. The chief function of this wall which bounds the front of the abdomen is to drive back the viscera and diaphragm into the cavity of the chest, and in this way to expel the air with more vigor than can possibly be attained by the elasticity of the diaphragm alone. These muscles are indispensable in forced expiration and in sustained notes of song or speech. In ordinary, tranquil breathing the abdominal muscles, although in motion, are not actively exerted, the movement being chiefly the result of the action of the diaphragm. They are active only in forced expiration, and become involuntary means of strong vocal effects. It is, therefore, of the utmost importance to the public speaker that they be made strong by exercise.

The outer and inner intercostal muscles attached, as they are, to the lower edge of each rib and to the upper edge of the next below, are next in importance in respiration. The outer muscles, in contracting, each moves with a strong leverage on the rib below it; the lower ribs, being longer than the upper, move more freely and through a greater arc, and as they approximate a horizontal position the cavity of the chest is enlarged proportionately in all directions. The fibers of the inner muscles, on the other hand, run almost at right angles with those of the outer, and serve in forced expiration only to draw the ribs downward to the position of repose to which their own weight and the elasticity of the outer muscles would ordinarily bring them.

There are, moreover, muscles yet higher on the chest which act upon the collar-bone and enlarge the cavity of the chest vertically. This, however, is a reserve rather than a usual act of breathing, and is used in very full inspiration, or when the lower

extremities of the lungs are affected by disease. It is the function of these muscles to help to sustain the chest in a vigorous, healthful position.

Now as to the process of respiration. Inspiration is an active process. The lungs partially distended and situated, as they are, in an air-tight chest, are very elastic, equally so whether expanded or contracted beyond their normal position. In a full inspiration the physiological process is as follows:

- (1) The diaphragm contracts and therefore sinks.
- (2) The front wall of the abdomen pushes forward. These two acts, the second the result of the first, lower the floor of the chest and prolong its vertical diameter.
- (3) The ribs and sternum move outward by the action of the outer intercostal muscles. This enlarges the chest latterly.
- (4) The upper part of the chest is expanded latterly and vertically by the action of the upper intercostal and pectoral muscles. As these acts progress, the air rushes in and expands the lungs against the retreating walls of the chest.

Expiration is either active or passive. It is active when the expiratory muscles contract so quickly as to outrun, as it were, the elastic relaxation of the inspiratory muscles. The expiratory muscles are brought into more intense action in speech and song where there is need of positive jets or a steady energetic flow of breath. This form of expiration brings into play muscles that complement those of inspiration and act in an opposite direction. The process of active expiration may be noted as follows:

- (1) The diaphragm relaxes and therefore rises. This movement is always passive.
- (2) The front wall of the abdomen is suddenly drawn in, the viscera forced against the diaphragm, and the latter against the lungs. This act diminishes the chest vertically.
- (3) The ribs and sternum are drawn down and in by the inner intercostal muscles. This diminishes the circumference of the lower part of the chest. The upper part of the chest is drawn down and in by the action of the thoracic and abdominal muscles. The expiratory muscles are brought most strongly into action in coughing and sneezing; less strongly in sobbing and sighing.

In passive expiration the air is sent forth by a gentle action of the expiratory muscles and the elastic reaction of the muscles,

and the tissues of the lungs themselves. This is the form of expiration used in ordinary breathing.

There are three *methods* or *types* of *breathing*, any one of which may be used principally, but which taken by itself must be considered partially only. These types are not wholly independent, but may overlap or extend one into another. In a full inspiration the three types are brought into use. Let us consider them:

(1) *The Clavicular Breathing.* This form is scarcely ever used without being extended into the costal type. It is carried on by lifting and lowering the collar-bone and the shoulders, thus expanding and contracting the chest at its smallest part. The ribs at this point are shorter, and attached, as they are, to the spine and breastbone, instead of floating, as do the lower ribs, they cannot by any possibility move with great freedom. This method is the most fatiguing of all, because of the effort necessary to lift the combined structure of the trunk, shoulders and arms. It is easy to see that in voice-production it would be difficult to sustain this weight and supply the air steadily. In case the lower parts of the lungs become disabled, this is the reserve power that may be called into action; but for the purposes of vocalization in song or speech the results are far from satisfactory. It is our deliberate judgment that many of the throat-diseases with which speakers are troubled are due to this method of breathing.

(2) *The Costal Type.* This form is produced by the action of the intercostal muscles. In its most distinct form it is usually accompanied by a slight action of the diaphragm. The ribs being suspended, are easily acted upon by the muscles, and float freely outward and upward. The air is thus caught into the largest part of the chest without difficulty. This is a more desirable method than the clavicular, but for the purposes of speech it does not reach its full strength until it is accompanied by the third form.

(3) *The Abdominal Breathing.* In this distinctive method the muscles which do the work are the diaphragm and the front wall of the abdomen. They act upon the lungs and upon each other alternately. The lower the diaphragm sinks and the more the abdomen is protruded, the more the lungs are expanded outward, and the stronger is the reaction of all these organs in ex-

ration. This method, which should extend into and join with the costal method, is the one most strongly recommended, because it is the least fatiguing. In this form of breathing, where the action is as far as possible from the point of vocalization, there is no waste energy. The powder is behind the ball, and not around it. The projectile force is applied farthest from the muzzle of the gun. Furthermore, these parts of the respiratory apparatus are the most flexible. They are suspended, and swing without being lifted, and it follows that the speaker is better able to husband his strength and discourse more easily to himself and with more comfort to his audience. I have never been able to see why our women should need one of those modern appliances, called a corset, to hold them together more than did the Greeks. Browne and Behnke, in their excellent work, "Voice, Song and Speech," say: "The criterion of correct inspiration is an increase of size of the abdomen and of the lower part of the chest. Whoever draws in the abdomen and raises the upper part of the chest breathes wrongly."

I would cite, also, as perhaps the greatest authorities on the singing-voice that could be mentioned in this presence, the great Lamperti, Shakespeare of London, and Adams of Boston, as thorough believers in this type of breathing, and among the teachers of voice in our own profession the late lamented Mr. Murdoch, and Professor Plumptree, of King's College, London. It cannot be denied that all right voice-production depends primarily upon correct breathing. If the breathing is right, all vocalization may become a voice-culture. If it is wrong, the use of the voice to any extent is an injury.

We come now to the second division of my subject—the vibrative medium. The primary vibrative medium is the vocal cords. The secondary vibrative mediums are the resonating cavities of the chest and head. I need not discourse at length upon the physiology of the larynx before this convention. The vocal cords, as you know, stand in a horizontal position across the voice-box, being attached at the back to the vocal processes of the arytenoid cartilages; at the front, to the point of meeting of the two plates of the thyroid cartilages, and throughout their length to the plates of these same cartilages. The expired air passes between the cords, the vibrating parts being the thin inner

edges. In the production of pure tones the cords stand but little more than a hair's breadth apart, while in aspirated tones they are separated to a distance proportionate to the amount of breath employed. In gentle respiration they are thrown moderately wide apart at the back, forming a triangular opening, while in full and deep breathing they are thrown entirely back, forming an oval passage. These changes are effected chiefly by the action of the arytenoid cartilages, while the tension necessary for the production of ordinary degrees of pitch depends upon the vertical and forward movements of the thyroid cartilages. The lighter the tones, the thinner the vibrating part of the cords; the more voluminous the tone, the wider the vibrating part of the cord.

Above and nearly parallel with the true cords are the superior or false cords. They are similar to the true cords, except that there are no white vibrating ligaments. Their chief function is to assist in regulating the expenditure of breath and in stopping the passage while one holds the breath, so as to relieve the tension of the inspiratory muscles and the vocal cords. The space between the two sets of cords are called the pockets of the larynx, or the ventricles. It is not definitely known what part these pockets play in vocalization, but it is supposed that they act as a protection to the true cords, retain moisture to lubricate them, afford room for their free vibration and serve as resonators.

One of the most important of the cavities of resonance as a secondary vibrative medium is the dome of the pharynx. A large and open pharynx is necessary to a full, smooth voice. When the muscles are contracted and the passage made rough, the tones are correspondingly thin and disagreeable. The reason man has not as large resonance and as grand a voice as the lion is because he has not as large a throat nor as large resonating cavities.

The nasal cavities constitute a very important part of the vocal apparatus in voice-production. The bones and cartilages of the nose are to the voice what the sounding-board of a piano is to that instrument. They act as resonators, giving to tone ring and character. When the delicate membrane that lines these cavities becomes diseased and it fails to perform its functions, one of the first results is a change in the timbre of the voice.

The smooth surfaces lose their resonating qualities and become deadened by growths of catarrh—that fearful enemy of the public speaker. There are four reasons why the nasal passages should be used as much as possible in respiration: First, the nose tempers the air; second, it purifies or filters the air; third, it keeps the passages open, and renders them less susceptible to disease; fourth, it prevents dryness of the mouth, occasioned by inhaling dry air through the moist organs, and prevents many ills which mouth-breathers are heir to.

The soft-palate hanging, as it does, like a fold between the larynx and the mouth, plays a most important part in regulating the shape and resonance of tones. It acts as an adjustable fold, by means of which the current of breath or voice may be sent either through the mouth or nostrils, or may be divided between the two organs, as is the case with many vocal elements. In the production of vowel-sounds the soft-palate is thrown back toward the upper part of the larynx and the stream of tone is directed through the mouth, some letters requiring a very narrow and others a wide opening between the tongue and palate.

It is interesting to note the action of the soft-palate in the production of different degrees of pitch. The higher the pitch of a tone, the more elevated the palate, until in the highest notes of the falsetto it is tensely arched against the upper part of the pharynx, and the uvula is so contracted as to be scarcely distinguishable from the outline of the soft-palate.

The epiglottis also plays an important part in the direction and character of vocal sound. When the tongue is depressed at the back this lid is partly closed, and the effect is to render tones duller and deeper.

The secondary vibrative mediums, in general, are the bones and cartilages of the chest, throat and head, with their various resonating cavities.

A distinguishing characteristic of every tone is its resonance. Resonance, according to Helmholtz, is the strengthening or reënforcing of a sound. It is produced by the vibration of a body of air enclosed, or partly enclosed, in some cavity, or to the reënforcing vibrations of some contiguous body. For instance, vibrations are created by the projection of breath at the proper angle into the mouth-piece of a flute. These vibrations are

reënforced by reflection from its inner surface until the whole instrument vibrates and gives forth sound-waves in the peculiar tones of the flute. When we strike the keys and set the strings of a piano to vibrating, this vibration is intensified by the co-vibration of the sounding-board located in the resonating cavity, and we have the distinctive tones of the piano. The great variety of voices is accounted for by the differences in the shape of the vocal organs and resonating cavities. As we distinguish different kinds of musical instruments in an orchestra, so we may distinguish different voices in a company of people who are talking or singing. The slightest difference in the size, shape and physical condition of the vocal organs or cavities makes a difference in the character of the human voice. Scarcely two voices in the world are alike, because the vocal organs are not precisely alike. As voices differ in quality, they also differ individually in resonance. Let the resonance be in the back of the mouth, with the organs in their natural position, other things being equal, and the normal quality is the result. Open the cavities of the throat, enlarging the place of resonance, making it fuller and rounder, and we have the oretund. Allow the tone to resound in the softer tissues of the lungs, and we have the pectoral quality. Let it be retarded in the nasal passages, and we have the nasal quality, and so on through all the qualitie^s.

This brings us to the third and last of the divisions of my subject: The character of the production. All, I think, will agree that the ideal voice must be pure, strong, wide of range, flexible and capable of attenuation. A voice well developed and cultivated in these directions is capable of responding to every requirement in expression. Of the first of them, purity, it may be said that comparative richness of tone depends upon the economy of breath, the free vibration of the vocal cords and the healthfulness and freedom of the resonance cavities. We should speak ordinarily with the expenditure of as little unvocalized breath as possible. I am not now considering the utterance of some strong passions which require a great deal of aspiration. Frequently the resonance cavities become clogged by disease or diminished by disuse. Practice that will clear and enlarge these cavities will give clearness of reflection, and consequent purity of tone.

Clear, pure quality is not only agreeable to the ear of the listener, but it enables the speaker to be heard in a large room with the least expenditure of power. I have found that aspiration in the voice is one of the most serious defects I have to deal with, and the exercises for acquiring purity of tone for such persons have to be practiced for months before any very sensible change can be noticed. It seems to me that it is one of the points upon which much light can be thrown by the members of this convention. I should like to know whether others have the same difficulty in ridding one of breathy tones as I have found myself.

The second of the elements of the ideal voice, as I have said, is strength. This depends upon the breadth of vibrations and the power of projection. With purity of tone, there must be sufficient power or force with which the tone may be sent forth and strength of vibrative functions to sustain whatever degree of propelling power the occasion may require. I desire to put this question directly to every member here, and I want somebody to answer it when I am through: What do you do with a light, thin voice pitched high, one with a thin veil, as it were, hanging over it, something that you feel like tearing off, and freeing the voice?

The third of the elements of the ideal voice is compass, or range of voice. This is dependent upon the elasticity of the vocal ligaments, and the expanding and contracting power of the resonance cavities. The ability, by means of voice-culture (the right kind of culture), to extend the compass lower or higher is something much to be desired by the student of elocution, and there is no doubt in my mind that with earnest, faithful practice a student may add several tones to his compass in the first few years of his practice.

The fourth of the elements of the ideal voice is flexibility, which, associated with compass and dependent upon the same conditions, is the power to vary or inflect the voice so as to utilize its range and give variety and pitch to speech. The exercises which I have found most useful in developing flexibility and compass are the alternate exercises in song and speech. In song, as you well know, the tones are attacked horizontally, that is, the sound is attacked and held on the same plane of pitch, or at least this is the essential characteristic of song. I do not now refer to those acts of song called

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the slur and portamento. In speech the tones are attacked vertically, that is, the sound is driven through pitch upward or downward, striking all the points of pitch between the point of attack and the point of close of the tone. I should first give the exercises up and down the scale by song with the most open vowel sounds. This not only develops strength and purity, but it instills into the student an idea of tone, and musical relation of vocal sound. Following these exercises immediately I would have them move the tone up and down the scale through the same intervals, striking all the notes of song that they produced before, starting with the last, and stopping with the highest without dwelling on any of the particular tones. This is a most useful and pleasant exercise for single individuals or for classes.

The fifth and last of the elements of the ideal voice is sustaining power. This enables one to continue and, it may be, attenuate a tone until its full value is brought out and also to sustain whatever vigor and strength expression may demand. Sustaining power depends upon the correct management of the breath, and the strength and right use of the vocal muscles. The exercises which it would seem would accomplish this object are such as are used for economical expenditure of breath and a practice of the continuant sounds which are capable of prolongation.

Let us remember that the human voice is like a plant. We must cultivate it, and let it grow. It must have time to grow. Too much exercise, even by correct methods, without time for rest and growth, is an injury rather than a help. Daily exercise, not violent, should be the rule, and it should cease when the organs are fatigued. Fatigue implies destruction of life. We should stop and rest or change the exercise whenever the vocal muscles are tired. As the instrument must be in tune before the musician can make it give forth excellent music, so the human voice, that most wonderful instrument, must be tuned to the will of the speaker or singer that it may respond to every shade of emotion. A good musician cannot make good music with a poor instrument. Neither can a learned speaker reach the best effects through the medium of a poor voice. On the other hand, an unskilful musician cannot make good music even with the violin of a Paganini or the piano of a Rubinstein; so nature may have given the speaker a remarkably good voice which he may not have injured

by misuse, but he may not have the skill to use it to the best advantage. We must practice vocal culture to correct imperfections, to develop that which is good in the voice, and to acquire skill in the right use of it.

As my time has expired, I simply wish to call attention to some faults of utterance that I have found quite common and which seem to me the most difficult for the student to overcome; they are, first, breathy tones; second, habitual pectoral tones; and third and most common, a kind of languishing semitonic melody. What would you do to lead the student most easily to overcome these faults?

DISCUSSION.

MR. WILLIAM B. CHAMBERLAIN: When I went to Philadelphia fifteen years ago to study the voice with the renown mother* of the author of the first paper this morning, the gentleman with whom I was living said to me: "You are studying vocal music. Now, who is your teacher?" I told him. He said: "You know there are two schools of vocal music; two schools of musicians, one says when you breathe you go this way, [illustrates], and the other says when you breathe you go this way [illustrates]. Which does she teach?" At that time I could not tell precisely.

But there does seem to be a division among pretty good authorities, and it is not strange. I am myself satisfied that we are like all vertebrates in our essential action. I observe what Mr. Phillips does, in the man and in the child. I observe the same thing in the lower vertebrates. I see it in a dog when he bays—not when he pants—don't think that the action of the dog gasping for oxygen is identical with his action when he uses his vocal organs; the first is an abnormal action. We must make a sharp distinction between vital breathing and vocal breathing. We ought not to draw analogies between the abnormal breathing of a dog panting for breath, and that of a hound, baying with his normal, large, full tones. The cow does the same thing when she bellows. So does the lion when he roars; so do all my babies when they call. So I think does every man who is untrammeled.

*Mme. Emma Seller.

It seems to me that the great office of the abdomen, if I may begin there, is, first, not to act so much as a bellows, but as a resonating cavity, and a support. I believe the analogy is not to a gun, but that the analogy of the human voice is to all other instruments. Take, in general, the two main classes of musical instruments, stringed and wind instruments. In both alike you have the problem: how to excite vibration within the body of the instrument, which is then propagated, or radiated, or transmitted, to the outer air, with which the chamber of the instrument comes in contact. The object there is not to force vibration upon it; I think that vibratory action is never propelled, but always propagated.

The violoncello is, perhaps, the most perfect analogy to the male voice, or to the tones of the male voice, just as the violin is to those of the female voice. In both cases what have you? I have tried this experiment to the great delight of my class: Take a string and stretch it between two posts in the outer air, insulating the posts, if I may say so, so that they shall have as little vibration as possible. You have now, when the string is vibrated, a little, thin, tweaking sound. Now place the same string at the same tension stretched over the body of a 'cello, and what do you get? You get a large, round tone. What is the difference? Why, the vibration of the string in the one case has been unsupported, and in the other it has been supported, reinforced, by the introduction of the sympathetic vibrations taking place within the air-chamber, and in the elastic, fibrile, vibratory walls of the instrument itself. That is the great source of tone. I would estimate that, without exaggeration, fully 90 per cent. of the tone in the viol family of instruments is produced not by the string itself but by the underlying body of the instrument, and the air contained in it.

Take a wind instrument. You would say surely you blow through that. But every musician who knows anything about these instruments will tell you that blowing into the instrument always spoils the tone. The tone of the flute seems to be produced by blowing into it; but it is not so. Here is a slender tube containing a body of quiet air. Here is an attenuated lip made elastic by pressing against it. That lip allows a small stream of air to play over the mouth of the instrument and thus sets

in vibration the column of air within the tube, which produces the sound. You play the flute by blowing across the hole, not into it.

Take the organ. Very many people suppose—I think this is rather a popular fallacy—may people suppose that the air from the bellows is blown right into the pipes. Do you know what the effect is? Instead of tone, if the bellows blew right into the pipe, you would get that [*illustrating*], which is about all you get from some other pipes of a different kind. In every organ-pipe there is a column of absolutely quiet air, except as that air is made to vibrate and play. The difference between vibration and blowing is vital. The air here also is blown across a thin elastic plate of wood, which vibrates and in turn vibrates the air in the pipe; but the air is never blown into the pipe. The analogy holds, I undertake to say, with all instruments; hence all these analogies to a gun seem to be based upon a popular fallacy, and seem to me to be false scientifically. The problem is always to produce within the body the greatest amount of vibration, with the minimum expenditure of breath or wind. That seems to me to be the problem: the greatest action with the least possible effort.

I secure this, first—if you will allow me to give my personal experience—by starting first with the singing-tone, or, more frequently, with the humming-tone. Why hum? Has humming anything to do with singing or with speaking? Little, indeed, in the direct outcome, but very much in the preparation. I start with the hum because with the lips closed, and with all the interior oral cavities well opened as they must be to produce a good hum, the singer himself or the speaker is able to test the purity of the vocalization more perfectly than he can with his mouth open.

[Mr. Chamberlain here gave some practical illustrations of the exercises through which he puts his pupils, commencing with a hum, proceeding through open vowels to a monotone; then changing to a chant, etc. Continuing he said:]

I believe that receptivity is the first great psychical law. The Kingdom of Heaven is entered by the little child. The orator most moves his audience when he receives the thought himself, rather than when he tries to give it to

his audience. The audience always likes to go with you into your own inner chambers of thought. I am now speaking psychically. But I believe it is also true physically. My temperament was against this. False habit, inherited tendency, was against it; but so far as I have been able to correct it, to the extent of being able to use my voice all day and never tire it, has been due to this principle of receptivity.

Two illustrations and I have done. Some of you will remember the reading of the Service by Dr. McVickar of Holy Trinity Church. I used to hear him for a year. When he read the service it was always restful, uplifting, spiritually and physically, and every little nook in the auditorium was filled with those musical vibrations; because, resting upon the prayer-book, he received the thought himself, and threw himself at ease, and became a part of the vibrating whole. But as soon as the man began to talk he felt he had to do it himself, and he began to cramp and harden, and his voice grew harder and a complete change was brought about.

I want to call your attention also, if Prof. Clark will pardon me, to the magnificent resonance you heard last night in the crooning to the little boy [in "Mammy's L'il' Boy"], in which the more completely he received the thought the more he took you in, artistically; the more he seemed to stop his voice, the more his voice vibrated where I was in the back of the room.



THE PAST AND FUTURE OF ELOCUTION.

BY MARY ADAMS CURRIER.

IN the year 1860 a young man of fine bearing, dignified presence, marked individuality and princely courtesy, spoke to the teachers of Concord, N. H., upon "Respiratory and Vocal Training." For years we had had vague ideas of oratory and the human voice. We knew we breathed and that we spoke, but of the relation of these two processes we were wholly ignorant. We had never tried to analyze our breathing or divine the secrets of the voice. God had made us, and we were content to let nature work out her own plan in our being. If we had power to stir others with our voices, that power was God-given and we rejoiced. If we were weak in vocal expression, we accepted this condition, or only made it worse by unwise effort and tension. Children were taught to pause at a comma long enough to count one, at a semicolon two, at a colon three, and at a period four, and to let the voice fall. Often the counting was done audibly, and thus the sense entirely destroyed. A loud voice met all demands. We must be heard if we were to read before an audience. Later, occasionally, Prof. William Russell lectured before teachers' conventions, and we had our minds awakened to thought on the subject that there was a power in the human voice to move, control and inspire, but the method of acquiring this power was as a sealed book to us.

The year 1863 brought me most unexpectedly face to face with the problem of teaching reading in one of the public schools of Boston, where some better work in this line had been done—work, not on a scientific basis, but on a more thoughtful plan as to meaning and tone. For some years in the large centres, as Philadelphia, New York and Boston, people had been stirred by actors and meteoric teachers to a consideration of the reading

and speaking-voice, and especially to dramatic power, but no systematized attempt to teach elocution in the public schools had been made. At this time Prof. Lewis B. Monroe, the young man referred to at the opening of this paper, and his friend, Mr. Stacey Baxter, had given some attention to this subject, and were concentrating all their energies to teaching this art privately to teachers, clergymen and public speakers in Boston and vicinity.

My first interview with a teacher on this subject—a lady who had studied somewhat—awakened in me a great desire to know the secrets of the art. It was an emergency-lesson, and I took with me a Second Reader then used in a low grade of the Boston schools, where I was substituting for a few days. I opened and read, under her direction, two paragraphs; read them to bring out the sense by pause and emphasis and appropriate voice as never before. Though they were simple paragraphs, we rendered them in a manner to attract attention. Thought led, and pause and emphasis enforced it upon the hearers. I had gained an idea. There was something deeper than I had experienced before. On the following day Dr. John D. Philbrick, then superintendent of the Boston schools and a townsman of mine, unexpectedly appeared in my school-room of unruly boys. He asked for reading and physical exercises. I was in luck; for had I not two paragraphs worked up with elocutionary skill as capital, and had I not studied on in the light of the training of the day before? The boys took their books and read. I drilled them like an expert, for I was a teacher of seven years' experience—three in the country district school, four in teaching Latin and rhetoric in a city high school. Dr. Philbrick could stop to hear but two paragraphs, and I was not urgent. By good fortune, too, I was ready with a few gymnastic exercises. He must hasten, but said he had come to see if he could recommend me to an important position as head-assistant in a grammar school. The reading had settled the question in his mind. I would have no examination, as my experience would give me the place. I would simply meet the master of the school and two of the committee for a brief acquaintance. But, alas! they could get better acquainted by hearing me read. A book was brought, a dry and difficult poem selected—one I had never read. My mind was

chaos; I was completely upset, and spoke the words, but they were words, words, words only. I knew it; they knew it. I had made a signal failure. It was suggested I analyze and parse a few sentences of the poem. There I was strong, and, summoning all my courage, I plunged in, and amazed and mystified the committee themselves. I was on advanced ground, and they recognized it. Things had evened up; I was elected. I immediately sought out Prof. Monroe and asked for lessons. The first one taken was for help in my daily work. Half the hour was given to breathing and vocal exercises. Then came the reading, but a serious difficulty met me at the outset. My ear was dull, and my voice not flexible. I worked for one half-hour to make sure of a certain suspensive rising slide before a downward clause completing the sense. The teacher's patience and ingenuity were inexhaustible, and the day was gained. Difficulties only made me more determined. Soon Prof. Monroe was appointed teacher of physical and vocal culture in the Boston schools, and for a time I was transferred to Mr. Baxter for lessons. If Prof. Monroe had the organ voice, with its richness and power, Mr. Baxter's was like the flute. It had a certain vibratory quality that lifted you almost to the third heaven. The two men supplemented each other in their teachings. I have heard Mr. Baxter read "What is so rare as a day in June?" and similar styles, with a sweetness and purity that was entrancing. You felt that it was the divine in the voice that moved and held you. He was preëminently nature's child, and he tried most emphatically to carry out nature's teaching. He believed there were but few gifted with the divine power of oratory, and he conscientiously dissuaded the multitude from studying elocution as a fine art. All might improve themselves, but not many were called to be teachers in this sacred profession.

An appointment as instructor of oratory at Harvard College soon gave him opportunity for great usefulness. He entered upon the work with high ideals, but, alas! his career was brief. Bathing, one day in his summer vacation, at Cape May, on the Atlantic coast, he suddenly disappeared from view; but his voice continued to ring on in the ears of those who knew him, and on their hearts were engraved the words of Shakespeare seen on Shelley's tomb: "Nothing of him that doth fade but doth suffer

a sea-change into something rich and strange." It was now clearly seen that a new impulse had been given to this department of training, and the introduction of systematic teaching, on scientific principles, was to work a revolution in the schools all over the country. Boston led in the movement. The Boston masters formed themselves into a class and were taught by Mr. Monroe, and one lady from each grammar school was chosen for special training. It was my good fortune to be one of this class, and I shall never forget the tact of the teacher, his appreciation of our efforts, and his delight at any unexpected revelation of soul through voice. Prof. Monroe went from school to school, giving short object-lessons in physical and vocal training; he also taught classes in the high schools, and was unwearied in his efforts to arouse all the teachers to see and feel the value of this work for life. He made it practical. The little children were to see that reading was but talking, and it was surprising how this stately man would get their confidence and make them tell him, simply, naturally, the things they had been reading in such a hard, mechanical, school-room tone. The hygienic value, too, of this new teaching began early to appear. A young woman in a suburban town who had not spoken above a whisper for nine months, though she had had the best medical advice, came home literally shouting from the second lesson from Mr. Monroe. And listen to what Miss Caroline B. LeRow says, in a letter written in 1891: "I owe my life to Prof. Monroe, I owe my health to Prof. Monroe, I owe my professional career to Prof. Monroe."

Miss Le Row was just resigning her position in one of the Boston schools to go out to die with consumption, when she heard the words of life and hope from him. Entering immediately upon a careful régime of respiratory and vocal technique she took a new lease of life and is to-day as vigorous as any one here, and an honored teacher of elocution in one of the largest high schools in the country. Thus you see the interest in this work grew. The teachers entered into it with enthusiasm.

The exercises were introduced with signal success at the grand annual concert given in Music Hall. Other cities were aroused and Prof. Monroe was eagerly sought to teach the teachers in many of the neighboring towns. Men and women came to

Boston from distant places. Some offered him as high as \$1,000 for 100 lessons.

But this success had not come without hard work and constant effort. Difficulties and discouragements were not wanting, and criticisms and theories were freely advanced. One of the unsettled problems, and one that has always been more or less coming to the surface, was, what was the best method of breathing for vocal expression: Dr. Guilmette, at one time a phenomenal oratorio singer, and at this time a teacher of respiratory and vocal technique, rendered valuable assistance to teachers of elocution in this respect. Those were the days of peculiar trial, of experimenting, many teachers sprang up, excesses followed, elocution was now the rage. Often teachers lacking artistic taste and judgment, having had but few lessons, rushed into perilous extremes. Children not in their teens were often taught to read like vocal acrobats. Frequently the schools vied with each other to see which could give the greatest vocal and dramatic display. Students lacking a musical ear fell into mistakes not to be charged to their leaders. Thus many errors crept in. Let me illustrate:

A young man, a student in one of the State normal schools who had been a teacher, one day reading "A Storm in the Alps," in the so-called orotund with a sepulchral voice, open throat and back resonance, when criticized, pathetically exclaimed: "But I have been two years trying to get that quality of voice, and now you say it is all wrong." I explained it was not all a failure, but that he had made one fatal mistake in thinking that the *tone, however sonorous he desired it to be, was to vibrate only in the pharynx.*

In those early days, too, many teachers of elocution made the fatal mistake of putting their pupils at the very start on rendition, instead upon the fundamentals, as breathing, voice-training, and what naturally follows. This was the result of ignorance and lack of thought. They did the best they knew. The art was in its infancy. All, even the leaders, were feeling their way step by step. What wonder, then, that the mushroom teacher made grave mistakes. About 1872 the late Phillips Brooks, then a member of the board of education in Massachusetts, was present at the graduating exercises of one of the State normal schools.

Upon congratulating the poet of the day on her great success

she said: "I am sorry I did not read it better, I suppose Miss Currier would say I used muscular effort of the throat, but I have a very sore throat to-day." Mr. Brooks replied, "These elocutionists tell us *what* we do, but they don't tell us what we *should* do." I said, "Did you ever ask one?" "I *did*," was the quick response, "but he handed me a Bible and told me how to read a chapter." "But did he not tell you afterward how to use your voice?" Drawing himself up with dignity he replied, "I never went again. I sought the man to tell me how to use my voice, not how to interpret Scripture." In all the years since, when listening to that eminent divine pouring out his breath in useless torrents as he poured out his words, thus wasting precious life and vitality, I have said with a sigh, what a golden opportunity for doing good that teacher lost! But I have anticipated a little.

After five years my work ended in Boston for a time, and in a few months I made my first trip west. Stopping ten days in St. Louis, I met Miss Anna C. Brackett, the author of "Technique of Rest," which has proved such genuine help to tired women, then principal of the Girls' Normal School in that city. She introduced me to Mr. William T. Harris, assistant superintendent of schools, now Dr. Harris, our honored Commissioner of Education. Having known of my work through Mr. Monroe, Miss Brackett urged me to give a lesson in her school, which I did just before leaving for Illinois. It consisted of chest-expansion, deep breathing, voice-production, a few exercises on the vowels and consonants, and the rendering of some simple selections.

A month later there came too late for acceptance, much to my secret satisfaction, an invitation from Dr. Harris to speak to the teachers of the county. Immediately following this there came another for me to give a short course of lessons to teachers of St. Louis. This I accepted on condition that I go before them not as an elocutionist, but simply to tell them how I taught my pupils to read. Dr. Harris organized the classes, and I met the teachers in four sections, each four times for an hour, after which I gave a few lessons in the schools.

At the end of these lessons a brief summary of my plan of work which should also include its claims and its hygienic value as well as its educational, was requested for the committee. At this time in this, as well as in other cities, the standard of the value of an

elocutionist by many was the ability to read Poe's "Raven" and similar selections, in a most startling manner, while mine was to render simple things in a simple, truthful manner, and with good voice. On account of an increased interest in this work, I was invited to accept the position of teacher of elocution in the Normal School, at the same time giving some instructions to the teachers of the city. Thus for the first time I saw clearly my work in the future lay along this line of teaching, and I immediately decided to remain near Mr. Monroe that I might better fit myself for the profession. During the following year I was invited to teach in two of the State normal schools of Massachusetts. So that the next six years I devoted myself to teaching teachers. This was the first introduction of a special teacher of reading in the normal schools of Massachusetts. The work was taken up with enthusiasm and has never lost its hold.

During these years Mr. Monroe was steadily thinking and working to advance the standard of elocution and to impress its value upon the professions as well as higher institutions of learning. The academies and colleges were doing something in declamation and oratory, but often in a mechanical, objective way. Theological schools were feeling the importance of a trained voice for the ministry as never before, and so were giving some attention to delivery. The stage had its traditions of wonderful dramatic fire, and at that time Booth, Charlotte Cushman, Forrest, and a few others, were living exponents of the power of voice and dramatic action, while in political life and at the bar were a few men of burning eloquence. John Quincy Adams said in his "Boylston Lectures on Oratory and Rhetoric" before Harvard College, about 1810: "The foundation of the oratorical talent, as well as of those of the poetical faculty, must be laid in the bounties of nature;" and he might equally well have added the same of the dramatic art. Of the examples just quoted this was pre-eminently true, and in just the ratio of the inheritance and the ability to do hard work will it ever be true. Mr. Monroe also saw that a professional school of oratory connected with some college would be a great stimulus to the work, would add dignity and raise the standard. In 1873 Boston University opened its doors to such a school, and Mr. Monroe was appointed dean, he assuming all responsibility and all its financial support.

The school opened with 34 members. I was present at the beginning. After the organization Mr. Monroe handed us a Sixth Reader, and, turning to the first page, said: "Miss Currier, will you break the ice?"

I replied: "Mr. Monroe, I could break ice, but I can't read here." Giving me a little encouragement, however, as only he could, I read the paragraph beginning: "Give us, oh, give us the man who sings at his work," and then Miss Mary S. Thompson of Illinois, now of New York City, sitting at my side, followed, and the first school of oratory in America had come into existence.

This was a glad day for the earnest few that were struggling upward into the light, that saw though somewhat dimly the possibilities of this art; but for Mr. Monroe it was the culmination of the hopes and desires of years of struggle and effort, and he entered upon the work with a new consecration of all he was and had, cheered and inspired at home by Mrs. Monroe, who possessed in an unusual degree a refined musical ear, as well as by the friends and followers he had made in his professional career.

It is impossible to follow closely the work of this school during the seven years of its existence. Most of you know its brief traditions, and many of you were a part of it. The foundations of its success were laid in the character of the man. What he was more than what he taught was what made the school what it became. His genial disposition and his great sensitiveness, added to his unvarying politeness, which was of the heart and not of the head, made me sometimes feel he was not exacting enough; but the more I study methods, the more I am convinced he was the best type of the true teacher. Whom he could not inspire he left to themselves. With unusual tact and insight he called about him such helpers as Robert R. Raymond, Henry Hudson, A. Graham Bell, then busy inventing the telephone, and Steel MacKaye who just before had returned from Paris and had given a few lectures in New York and Boston, illustrating with his wonderful pantomime. Feeling at once that there was an invaluable underlying principle in Delsarte's teachings, he spared neither effort nor money to introduce the work into his school. The increase in numbers was surprising. Lawyers, clergymen, business men

and teachers often shared in his lessons. He was wonderfully happy in illustrations and often surprised learned visitors by their force and aptness.

His sympathy, too, was one secret of his success. Pupils coming to him rich only in merit and desire were welcomed as cordially as those coming with offers of gold. Gradually the standard of the school was raised, but it was impossible at once to place it as high as he desired. Many went out from this school to be teachers, and several of its graduates were invited into its faculty. Public readers and actors got valuable training here as well as high ideals for future work. Miss Georgia Cayvan, a well-known woman of the stage and an early graduate of this school, with greatest love and reverence speaks of her indebtedness to this devoted teacher. Indeed, all these owe a debt of gratitude to the memory of Professor Monroe that can never fully be discharged. To them and to many others the founding of this first school of oratory seemed a Providential opening for the development of the artistic instincts stirring within them for expression. Those only who were a part of this new education and participated in its earliest struggles, can appreciate the work done in laying the foundation for this school.

Teachers of to-day may pride themselves upon their new and improved methods and the superiority of their instructions, but it would be well perhaps for such, occasionally, to read the poem entitled "The Flower," by Tennyson.

It has been said that behind every great achievement will be found not only a method but a *man*, and in this instance Lewis B. Monroe was the man whose name to-day should be written in letters of love upon the hearts of all whose lives and whose time have been enriched by the art of expression. With his great fitness for organization and leadership, had he lived to work out his growing ideals, directing and utilizing the best talent he could command, to what height of usefulness and prosperity might not this school have attained? His great spiritual insight and his earnest search for truth would easily have kept him the leader in our profession. But it was evident all through the last year of his teaching he was drawing too freely upon the springs of life, though no one dreamed for a moment his work was nearly done. In two weeks, however, after he went for his vacation to his beauti-

ful summer home in New Hampshire for the upbuilding of body and nerves, there came the startling message that the beloved teacher had put on immortality. Boston University, after having considered the matter and making an unsuccessful attempt to find a leader, concluded to discontinue the school. This was a dark hour for its many friends, but after the first shock and bewilderment other schools were started, and leaders sprang up in many places. Those who before had followed were now spurred on to strike out for themselves. This no doubt proved an element of strength in many cases.

In tracing the growth of our profession through these early years so far as it came under my own observation, I have necessarily given much space to the centralizing force in its development, though, had I unlimited time, it would be pleasant to speak of the many that had arisen to help on the cause in one way and another. Professor Raymond was a genius in interpreting Shakespeare, and those who heard him in his Saturday morning readings realize they will never hear the like again.

Prof. Alexander Melville Bell, the author of *Visible Speech*, who, fifty years ago this present time, began the teaching of elocution in Glasgow and who has written many valuable books on the subject, came to this country in 1869 and gave his first lectures at the Lowell Institute, Boston. By teaching, lecturing and writing he made clear many dark ways and opened many dull ears, but greater than all this he made the dumb to speak and gave to the world the inventor of the telephone. A. Graham Bell, from his earliest moments, lived in the atmosphere of the elocutionist. His father and grandfather were leaders in this work and, becoming interested in breathing, voice-production and speech, there was conceived in his brain the idea of the telephone. Professor Bell upon being congratulated upon his wonderful invention, replied: "But I consider it a far greater honor to have given speech to the speechless than to have invented the telephone." Wendell Phillips, Ralph Waldo Emerson, Edna Cheeney, Mary A. Livermore, Phillips Brooks, and other men and women of power, gladly gave of their time for official visits to this school. Emerson read to the students from manuscript his essay on "Oratory." That you may more clearly see the gain this work had made in public favor, let me tell you that the founder

of Wellesley College arranged from the beginning for a department of elocution with a full professorship, and at its opening in 1875 all of its 300 students were required to do some work in elocution.

Leaving now the past of elocution, where do we stand to-day—thirty years from the time it was first introduced into the public schools? To one familiar with educational methods in this country I am sure there must come the conviction that a great change has been wrought in improved methods of teaching reading and in naturalness of expression. That excesses have arisen, and grave mistakes been made, no one will deny; and, to our sorrow, it must be said the art is not held in such repute by many earnest thinkers and scholars as we could wish. Still, there is a conviction on the part of many even of these that such training is of great educational value, if done according to the highest ideals of education. In nearly all of our first-grade schools and colleges some attention is paid to elocution. Most, or all, of our teachers in the public schools are interested in the work, while nearly everyone deplores the lack of oratory in public speaking.

Fully recognizing the need of organization, this Convention was formed a year ago under favorable conditions. To-day we are in the midst of our second meeting. Ours is the talent of privilege. The influence this Convention has upon our profession depends upon the character and spirit of its individual membership, upon their ideals and their ability to hold fast to the *old* and press on to the *new*.

We have said our colleges give instruction in this art, but all familiar with college-life know this is not an atmosphere in which the arts thrive. Even those coming with ambition in this direction are soon diverted from its pursuit unless there are public opportunities for its exercise, and the standard is held high by public opinion and the faculty. It is much more agreeable to sit quietly in the library amid the treasures of the ages, and silently read the poet and the sage, than it is to put one's self in active training for the expression of those masterpieces of thought. Both are necessary for the highest interpretation of the spiritual and intellectual in literature, and for creative work. Give body, voice, mind and soul all possible development, if you

would have worthy representatives in this work. But college is not a place for professional training, therefore we must look to the professional schools for advanced work in expression and for teachers of oratory. Its object in a college course is for *life*, and so necessary for all, and its place in the English department in connection with rhetoric and literature.

So much technical work on body and voice is needed before the higher work of interpretation can be done effectively, advanced work to any great extent must be barred out of a course for the B.A. degree. It is conceded, however, that the college men and women who are speaking in public to-day would double their power and effectiveness if they had command of body and voice. It is true there is a great awakening in public debate in some of our men's colleges, which may lead to excellent results. After the Yale-Princeton debate in February one of the New York dailies said, in an editorial: "Now that our colleges are pitted against each other in contests of thought, oratory has assumed a greater importance, and some, at least, of our college men are studying rhetoric and oratory with something of the old Greek zeal. This is a good omen, and should be hailed as such by all interested in the subject." All this I believe to be true, but as yet it is comparatively but a few that are affected by it.

Its value for general culture, literary interpretation, spiritual insight and dramatic criticism make it preëminently suitable for college work. Often and often the men in our professions, scientific men and the great thinkers of the world, express regret that they received so little training in their college course. And how often do we all of us go home from the lecture, the club, the missionary and the temperance meeting, disgusted with the fact that hundreds have been robbed of precious time because of their inability to hear half what was said; and I want to reiterate, again and again, it is wrong for educated men and women to put themselves before the public with ineffective delivery. I know there is another side to the question. Many claim it is far better to awkwardly stammer out a great thought than "to utter with vigorous elocution useless, senseless words." Neither should be tolerated.

An unfortunate opinion prevails that anybody can become a

teacher of elocution, and that it is an easy way to earn one's living. A little cheap success at the emotional age is often taken as a sure proof of merit, and so the untrained girl, with a pretty face and graceful hand and arm, but with an undeveloped mind, enters upon a course of elocutionary training. The young man, too, who with riotous imagination can act low comedy and raise a laugh by ridiculous grimaces, or who can rant and howl out tragedy, asks for recognition before he has even laid the foundation in solid learning for oratorical or dramatic success. Now, until this ceases to be, our profession will not receive the encouragement it asks. The special schools where our teachers are to be professionally educated have this great interest in their hands; hence, I would urge to-day the consideration by this Convention of a national school of elocution, liberally endowed, and under the fostering care of educated men and women who love and believe in the art, and the ablest and best-trained teachers to be found. Jealousy, egotism and all ignoble passions should be buried, and only great souls should have part in it.

I see difficulties in the way, but none are insurmountable if there are men and women in this profession great enough, or perhaps I should say humble enough, to wisely organize such a school. It should be broad in its aims, and founded as other professional schools—to give the highest culture possible to those wishing the highest professional degree. If this phase of education has the great value claimed by us, the public will in time recognize its importance and will not withhold its support. Such a school would have a powerful influence upon all local schools, leading them to appreciate the best things, and inspiring them with the highest ideals. It would give an opportunity for the working out of the best methods, and a free discussion and test of theories uninfluenced by patronage. This would raise the standard and give us better teachers for all grades of the work, from the kindergarten to the college. Body, voice, pronunciation, vowel moulding, articulation and all speech-forms would early receive attention, and the English language would be spoken with greater finish and perfection. Who more properly than the elocutionist should be the guardian of our language, and particularly of its pronunciation?

The highest culture in all directions is valuable in this line of

work, but with it must be found an artistic taste, a somewhat dramatic instinct, an active imagination, a quick perception and great sympathy with nature in all her moods. Too often now instead of the artist we have the imperfect artisan, satisfied with half truths, often teaching untruths through ignorance, and this brings me to the educational requirements for this profession. I do not see why the same fundamental education should not be necessary for this as for other specialties. I would not necessarily have the exact requirements of a college course but its equivalent, the student should be well grounded in psychology, anatomy and physiology, rhetoric, logic, literature, art and music. In fact, this profession draws so largely for its illustrations and its wise administration upon all fields of knowledge, one cannot be too broadly educated to stand at its head. Character, education, natural qualifications and consecration are essential to the highest success.

You may say this is an ideal standard, but without the ideal there will no advance in the real; too high an ideal, but "A man's reach should exceed his grasp." I have dwelt at length upon the needs and education of a teacher of elocution, but I would not forget another important function of the schools of oratory, the training of public readers, speakers and actors. One very disheartening thing about our profession is the character of many of our public readings and recitations and the tendency to parade. Reading for mere entertainment is legitimate, and the reciting of verses of a light and simple character in an artistic manner and in a sweet musical voice is to be encouraged. Lyrics, ballads, lullabies, suggestions of bird-notes, dialect and all sweet, simple and fun-loving strains, awaken pleasant emotions in the audience and create a delightful reaction for the tensed and rasped nerves, and we believe in them. But what we do deplore is the reciting of silly, sensational, meaningless doggerel that has neither sense nor merit to recommend it. It may bring applause from the shallow, but in this day of activity, of multiplicity of duties, life is too full for this worse than useless clap-trap, this silly business of the reciting of poor literature, and the sooner we set our faces against it and condemn it at all points the better. Standing in sharp contrast to this is the higher work of interpreting by voice-forms the subtleties in literature. This kind of

subjective work will lead the mind up to those heights of contemplation that will open new vistas of thought, awaken spiritual insight and give soul-activity. Growth from within will be rapid under such a stimulus and the whole life be enriched. The possibilities of this work alongside other training are beyond conception, its satisfactions but feebly realized. Let this work begin early, teach the highest side of interpretation to the young student, give him a taste of the best at the start, show him lovingly the loving thoughts of the greatest writers of the age. If he but get a glimpse of their beauty at the first attempts the effect will not be lost, and later the mind will surely call for more. Don't let us yield to the temptation to read only those things that will almost read themselves, things that are seen on the surface. The subjective in literature calls for thought, spiritual meaning. See, then, what lies hidden beneath the words, read between the lines. It will call for patience and skill, but the rewards though slow in coming will be sure. Why so many think Browning dull and unintelligible is, that they know nothing of his spiritual insight into life.

Literature and philosophy as taught to-day in many of our colleges are a wonderful stimulus to the mind, and the study of the ethical side of Shakespeare and of all our great poets, must lead the student into heights and depths of meaning unknown under the old methods of teaching these subjects. Let elocution, with its higher work of interpretation, come in by the side of this work, each department having its own head, but all conferring and working together for the highest good, and time would be saved and far more be accomplished.

When this ideal is worked out in our colleges, and our professional schools are in harmony, then, indeed, shall we have no need to be ashamed or apologize for our noble profession.

A literary atmosphere is essential for all who would thrive in the higher work of expression. Let us, then, keep in touch with education along all its lines, with the college, the academy, the normal school and the public schools. Let us remember we shall not strengthen our course by mercenary motives or by a sensational reputation. If we ever rise to a higher plane in the educational world, it will be by the force of our sincere belief in our art and by the conviction that body, voice and soul are worthy

the highest training for the service of humanity and of God. In this aspect and in this alone, lies the justification of elocutionary training; on this high basis we are sure of the stimulating support of every cultivated mind as long as the object of art is to move and inspire; and in the closing years of this nineteenth century we can in no way more surely vindicate the highest claims of our profession than by holding the standard of work high above the mere fascinations of the recitation, and by devoting ourselves to that higher work that shall not only satisfy the educated mind, but shall make the last years of the nineteenth century a glorious epoch in the real growth of elocution.

DISCUSSION.

MR. VIRGIL ALONZO PINKLEY : As I have only ten minutes, I wish to say at once that I am exceedingly glad to be with you, and I must tell you how I have enjoyed this treat from the very first. You may ask what has that got to do with this discussion. You will notice, perhaps, that a good many of those who were supposed to discuss papers have not done so at all, but have talked on something else. They have prepared their papers before hearing the first paper read which they were to discuss; and I don't know but that it is a safe course to pursue—provided you get a chance to read it after you have prepared it.

The lady's paper impresses me as being very broad, indeed. We have among physicians those who practice allopathy, and those who practice homeopathy, and many other "opathies," and there are others who claim to be eclectics who say: "I will give anything I find to be good, no matter what source it may come from." We have the same thing in elocution. We have those who say: "I teach this system; nothing is good that does not come from that source; nothing is good that does not bear that label." Another teaches another system, and makes like statements. Alexander Melville Bell—you all read the article in *Werner's Magazine*—claimed to have an eclectic system, drawing that which is good from all systems. Assimilate that which is good into your being and it becomes you, and you become your own label. This paper was an eclectic paper, not only dealing

with the educational side of elocution, but dealing with the whole subject from the eclectic standpoint.

There is a point I wish to call to your attention. That is natural aptitude. I know there is a great deal in natural aptitude; I know there is a great deal in inheritance; but I also know, on the other hand, that there is a great deal in work. I recognize the importance of natural ability. Dr. Alger spoke of a young man who went across the water and spent six months with that famous teacher, Delsarte, and came back, having gained a wonderful power. Now that young man must have had a vast amount of natural aptitude, for we know of many persons who have studied ten or fifteen years, but who have not acquired grace of movement, nor that knowledge which this man acquired in six months. There must have been something in the man before he crossed the water, or such results would hardly have been produced.

Another point suggested by the paper, not exactly in these words, is this: the power and importance of the *divine afflatus*. I am a great believer in work, but I remember so well—and I suppose many of you have had a similar experience—how much I used to attribute to the divine afflatus. I heard a great actor. I said: “That is a direct inspiration from heaven.” I heard a great orator in a great effort, and I said: “That is divine afflatus, surely. That is inborn genius, surely.”

When I got out into the world, and began to battle with the world, and came in contact with these speakers, especially in the Chautauqua assemblies, and talked with them, I found that in every instance they were inclined to attribute the larger portion of their power and success, not to great natural ability, but to attention to details and downright hard work.

I will give you four or five little instances upon this line, in the order in which they occur to me. A number of years ago—in 1873, I think it was—in the Chautauqua Assembly, George R. Wendling had a lecture entitled “Ingersollism.” He lectured two hours. Those of you who have been there will remember how they rush away at twelve o’clock for dinner. This time they stayed there two hours, and the impression he made was tremendous. In the afternoon there were several persons present—Bishop Vincent and others—and the question was put:

"Mr. Wendling, how do you account for holding that audience as you did an hour after the dinner-time?" And then the question was put more explicitly: "Do you attribute this to natural aptitude?" "I will give you a little of the secret," he said. "My father sent me to Chicago to study law. I was in Chicago five or six months studying dramatic art before my father knew of it." You see he followed his natural bent, but he had gained by work and study power over his body and his voice.

A little later in another Chautauqua Assembly, Mr. Poole, of Brooklyn, recited a selection entitled "The Wounded Soldier." I suppose all of you have read it. I think I have never heard on the stage anything more beautifully done, more symmetrically done, both in voice and in gesture. Afterward I asked him if this was all native talent. "Your voice is so round, and so rich, and so full, and your power was so great over all of your audience, for they all heard you." It was an immense audience, and he told me this (he made it stronger when he afterward told it at the Assembly): At the age of fifty he had a poor voice and poor delivery. In his congregation in Brooklyn he had a young man who gave instruction in the art of delivery. He placed himself in the hands of that instructor, as clay in the hands of the potter, and, after all those years, this change came to him, and there was a great gain in volume and strength of voice, in carrying power, and in his power of expression generally. I began to think less of the divine afflatus, and more of industry and toil and attention to details.

I will give you another illustration. I heard Bishop Simpson, and I heard him before a large assembly. He had a voice not strong by nature—far from it. He had thought he should not be able to carry on his work in the pulpit, because of a very weak voice and a very weak throat. Still, he was making himself heard by everybody because of the vitality there was back of it. I found that Bishop Simpson, when he found that he was about to be compelled to surrender his place in the pulpit, placed himself in the hands of an instructor—had his voice trained, had his body trained; and he lived to a good old age.

I know that my ten minutes are up, but there are just one or two more things that I want to refer to. I said to myself: "I must give up this idea about the divine afflatus; I must be

wrong. But, stay—there is John B. Gough. There is a man in whom I know it must be divine inspiration; there I am sure it is spontaneous." You have all heard him tell that pop-corn story—about the boy and the old man; and the boy says "Pop-corn," and so on. Well, I believed until the death of Mr. Gough that in his case it was pure spontaneity, pure native ability, just cropping out unavoidably. Now, Dr. Hess, in the memorial services, said this of John B. Gough: He said that Mr. Gough was a guest in his house, and they got talking about the things he did, and Mr. Gough says: "How do you suppose I do it?" "I suppose you do it," was the reply, "because you cannot avoid doing it." "Do you see that hair standing up?" said Mr. Gough, running his hands through his hair as he said it; "I know just how it looks. Do you see my hands?—very limber. Very limber fingers, limber ankles—limber joints all over. I have gone through all that thousands of times. Why, I know just how my coat-tail looks when I hit it." So you see even John B. Gough had trained himself thoroughly. Hard work.



SOME MODERN TENDENCIES OF THE ART OF ELOCUTION.

BY ANNA MORGAN.

EX-SENATOR JOHN J. INGALLS, in an article on "Oratory" contributed a few weeks ago to a Chicago newspaper, referred to the art of elocution in terms of condemnation—terms which we who profess the art have long ago come to expect from those who examine it superficially, or judge it by its failures. Said the ex-Senator of Kansas: "The beauty of every landscape is in the eye of the beholder. Shakespeare says that 'a jest's prosperity is in the ear that hears it.' And the same may be said of an oration. It is made as much by the hearer as by the speaker. No speaker eminent at the bar, in the sacred desk, or on the platform observes the rules which the elocutionary teachers of ambitious and aspiring youth inform their pupils are indispensable to eloquence. The gestures, postures, intonations and grimaces are unknown or disregarded. The lawyer, clergyman, stumper, or legislator who should obviously follow the injunctions of the professors about his feet, his hands, his arms, his countenance, his modulations, his pitch, and inflection would excite the multitudinous, irrepressible and derisive laughter of the average audience, and be regarded as a barn-stormer rather than an orator."

I do not wish to comment on the statement which is a self-evident absurdity, that "No speaker eminent at the bar, in the sacred desk, or on the platform observes the rules which the elocutionary teachers of ambitious and aspiring youth inform their pupils are indispensable to eloquence." The public speakers of Chicago who do not observe the fundamental rules of elocution are hopelessly bad in their delivery, and they are valued for other gifts than that of expression. I could mention easily to-day the

names of the most popular and most beloved speakers in Chicago who are destitute of all of the graces of elocution. These men do not ascribe their success to the faults that have hindered them; they know that intellect and imagination have triumphed in spite of a muffled monotone, an indistinct enunciation, and a laborious delivery. Their efficacy as speakers would have been greatly increased had they been properly trained in elocution.

After a slap at elocution to which all the sins of public speakers, even of those speakers who never took a lesson in elocution, are credited, the Senator in the next sentence made apologies and contradicted himself fully by saying: "This does not disparage training or discipline or prove that they are not valuable. They are to be highly commended." What is the art of elocution, but this same training and discipline? To be more exact, I should say "science of elocution," for it is not an end but a means to the art of expression.

But it is not for the exercise of pursuing the Western statesman around the vicious circle of his reasoning that I have quoted to-day his speech on oratory. In another paragraph he stated a fact—a significant fact—which I venture to take as the text of my remarks. He said: "Stenography, telegraphy, the typewriter, and the daily newspapers have made it much more difficult for a great man than it was when the contemporaneous reporting of speeches and their instantaneous transmission with all their imperfections on their head were unknown. This is one of many reasons for the decline of oratory in modern times. Its ancient function is lost. The orator has no place as a teacher, and under our political system there are no leaders. The most successful orator is the man who utters what the people have already thought, and the only leader is the man who, like Lincoln, marches where the people wish to go. The shorthand reporter and the telegraph have made oratory stale, and as no speaker is safe from repetition, slip and error, the custom of reading written speeches, and of printing speeches not read has come in as a cheap and labor-saving counterfeit which passes current in remote constituencies without detection. Another circumstance fatal to oratory is the fact that government has gradually become a matter of purely business detail, in whose consideration vehemence, rhetoric, and passion would be incongruous and ludicrous. When

peace or war, national vengeance or mercy, the spoliation of states, or the existence of the fatherland depend upon the decision, eloquence is appropriate; but tariff tables, coinage statistics, and the items of the budget cannot be treated with enthusiasm any more than the report of bank directors or the directors of a railway corporation."

The decline of oratory is unmistakable, and the immediate causes of its decline are correctly stated by Senator Ingalls. He might have said further that it is the positive philosophy of this century which has affected all the arts, and particularly the art of expressing the mind through the body—the art of elocution. Look at literature in all its phases, and literature may be tersely defined "the expression of life." Both in our own country and in Europe, the imagination which creates is gradually giving way to the inquiring and scientific mind which analyzes. To illustrate this idea is the purpose of Mr. W. D. Howells's latest work, "Criticism and Fiction." Realism is the direct result of the positivist philosophy. This realism is carried to such an extent, especially in French and Russian novels, and in the art of acting, as illustrated in its greatest exponent, Signora Eleonora Dusé, of Italy, that extreme realism is described by one class of critics as naturalism. I have no intention to go into a literary discussion, though literature is moving on parallel lines to the art of expression. I am anxious, however, to dwell on the naturalistic impulses that are now actuating the world of acting—impulses which must communicate themselves to the world of elocution, students and teachers—impulses with which we ought to be in active sympathy if we are to keep abreast of the art-progress of the nations.

Elocution is in its nature more conservative than the art of acting. It has been always, and in this lies the explanation that laymen like Senator Ingalls take every opportunity to sneer at the teaching of expression. Another singular fact we all must acknowledge: many of the most prominent actors and actresses are our acknowledged opponents. There must be a reason for this, and if I can explain the reason away, we may hope for a better understanding between ourselves and leading exponents of dramatic art.

Elocution is ridiculed to-day, but it was not so in the days of

James and Charles II., in England. Colley Cibber, who lived in that time, was not a great dramatist; he was not a great poet, though he was Tennyson's predecessor in the laureateship; and he was not a great actor, though he himself thought differently; but this is true of him—which neither he nor his contemporaries ever suspected—he was the greatest critic of acting that England has produced. His “Apology for His Life” is the text-book of English dramatic criticism. I invite your attention to these beautiful sentences on a subject that was dear to him and is to us:

“Pity it is that the momentary beauties flowing from an harmonious elocution cannot, like those of poetry, be their own record; that the animated faces of the players can live no longer than the breath and motion that present them; or at best can but faintly glimmer through the memory, or imperfect attestation of a few surviving spectators. Could *how* Betterton spoke be as easily known as *what* he spoke, then might you see the muse of Shakespeare in her triumph with all her beauties in their best array, rising into real life and charming beholders.”

You will see that in the age of Betterton and his fellows—that golden age of English acting—there was no widespread prejudice against elocution. After a description in detail of the leading actors, Cibber contends that “no stage at any one period could show 13 actors, standing all in equal lights of excellence in their profession; and I am the bolder in this challenge to any other nation, because no theatre having so extended a variety of natural characters as the English, was then existing.”

We see what this great critic thought of elocution in the days of the Restoration. Now, let us contrast with this testimony the remarks, some of which were made before conventions of this body. I am indebted for my data to the files of *Werner's Magazine*: “All art,” said Mr. Nelson Wheatcroft, before the convention of 1892, “is nature better understood. Is it policy to distort its infancy by softening off all its outlines which will become rugged strength? Shall we merge the variety of nature in uniformity?” Here I agree with the actor. A child having no mannerisms—that is, I mean petrified peculiarities—has no occasion to be taught elocution, especially if it be in a good school of acting. I can easily see that teaching might check the originality of that child. It might give her self-consciousness, that unpardonable

sin, which so many of us older people frequently commit, that fault from which no work or study will ever completely free us. Now, a child brought up on the stage might become a great and unaffected actress, other things being equal. Miss Terry, Mrs. Kendal, and several other of our actresses, were brought up in this way (Joseph Jefferson and Ristori are also examples), and in their naturalness they are unsurpassable. Signora Dusé's life was like theirs, only that her parents and grandparents were actors before her; and her aptitude for the boards (not speaking of her particular genius) came as naturally as a young duck's inclination for the water. She followed the ancients who compelled children to follow the vocations of their parents, different kinds of art being thus made hereditary. Mr. F. F. Mackay has defined acting as the harmonious union of pantomime and elocution. The teaching of pantomime should precede the teaching of elocution.

Now, a child may go on the stage and be natural, and grow in naturalness all her life. I agree with the late James E. Murdoch that to teach a child to declaim a part before it knows how to act, is like teaching a child to play a tune by ear before she has learned the handling of the instrument. Dramatic kindergartens are still wanting in the world; the principles are not formulated, though they should exist in the hearts of all teachers of elocution. But take a woman of 18 or 20, can she speak or walk or stand with the naturalness of a child of 6 or 7? I have never seen the phenomenon. Elocution takes her, and, if it fulfils its duty, the young woman is given freedom where she is constrained, grace where she is awkward, is taught to breathe instead of choking herself; she is not taught new or artificial habits—she is only taught to rid herself of false ones. If she is a diamond she will then begin to sparkle; if she happens to be a common bit of clay, she is a little better fashioned, but intrinsically not more valuable than she was before.

"What is elocution?" said Miss Cushman to an aspirant to the stage who asked for advice on elocution. "I don't know what it is," said the great actress; "no one ever taught me elocution. God gave me a mouth with which I can make a whisper heard in the end of the largest hall; then what use have I for elocution?"

Very true; elocution had nothing to teach Miss Cushman, though she had much, no doubt, to teach elocutionists. But how many actresses in her profession could truthfully repeat her words! The exception proves—it does not disprove the rule. Blind Tom needed no music-teacher, but the number of music-teachers has not been diminished since his phenomenal precocity astounded the world.

A name that attracts as much undeserved ridicule as elocution itself is Delsartism. People seem to regard it as a series of gymnastic exercises intended to make pupils proficient in gesticulation. This, of course, is not its definition, though gymnastic exercises are good enough in their place, and often necessary. The system, which François Delsarte tried to formulate and left unfinished, is, in the simplest words, the expression of emotions through the body. What Lindley Murray was to English grammar, such was Delsarte to the art of expression. The great Frenchman has revealed to us much about the body—the wonderful complex organism through which the ego, or the spirit, manifests itself; but on the side of the soul, so indefinite is the speculation that François Delsarte, even if he had lived to carry out his system, would have been incapable, I think, of formulating anything approaching an exact scientific system. We may be thankful for the fragments of his philosophy which have come to us, and we can never mistake as an end what we intended for a means. The reader or the actor who is educated on Delsartian principles is necessarily no more self-conscious than a writer in the process of composition is handicapped by knowing the rules of syntax. Thousands of good actors will live and do without bothering about Delsarte, just as Robert Burns sang without troubling himself about grammarians, but this reasoning is no argument either against Lindley Murray or François Delsarte.

Speaking of gesticulation, it is the humble and unobtrusive servant of the emotions; and it must be more humble in the future than in the past. If gesture be a conscious one, it is wrong. The testimony of George Riddle on this subject is interesting. He says that on certain evenings he uses no gestures; on other nights he uses them plentifully. This is as it should be; gesture must be the obedient slave of the moods. In nothing was the

naturalism of Signora Dusé so apparent as in her economical use of gestures, which one would imagine would be voluminous in one of the Latin temperament. It seems paradoxical to say it, but it is a fact, that this actress was true to nature in a certain awkwardness in moments of grief. The unimpeachable truth of the attitudes was their vindication.

Some great artists there are like great poets who are born completely equipped, but do not imagine that they escape work. Life to them is one long education. I fancy, too, that to several of the actresses I have mentioned, the real world is shadowy, and that the shadowy world of the stage is real. Great artists often have messages to those plodders in the path of beauty; and I think there is a lesson for us all in the work of the Italian actress, whose acting I had an opportunity to study during her visit to Chicago. The modern tendencies in the art of expression, following in the wake of acting, are to the closest naturalness attainable without flatness,—to suggestiveness rather than to literal expressiveness, and to hold to the exact truth in preference to any scheme of decorative beauty. This is equivalent to saying that these tendencies are first, naturalness; second, naturalness; and third, naturalness.

In the beginning of dramatic art in Greece, men walked on stilts, spoke through instruments that magnified the voice, and wore masks that exaggerated the human features. The history of the art from that day to this has been the gradual approach to nature until now the art of concealing art seems almost to be identical with nature.

Declamation—old-fashioned declamation—has no longer any place in the artistic economy. It is dying for the same reasons that Senator Ingalls furnished why oratory is dying. Declamation is out of harmony with our time and our institutions. Theatres do all of our towns from the Atlantic to the Pacific; standards of naturalistic acting are being carried by first-class dramatic companies to the extremes of the land, and crude declamation, which never pretended to a great measure of illusion, is dying because it cannot compete with naturalistic acting. It is being supplanted for the same reason that the horrible violent chromos that defaced the walls of a million houses are giving way to tasteful etchings and studies in black and white, which are

artistic, and at the same time much cheaper than the wretched chromos. Let us say good-bye to the declamations that have been thumbed by generations of readers. They are too glaring. Like the daubs, the sooner they are relinquished to oblivion, the better for us all.

Though declaiming has gone out of fashion, the charm of the sweet voice of the accomplished reader will never become obsolete. More may be left nowadays to the imagination of the auditor than in former years. It is now especially important to suggest the subtle beauties of a poem or a chapter of prose—those beauties would escape the casual reader who voraciously devours the sense.

Lesser vehemence will be required in readers, but greater intellectual acuteness than in the past. The reader will not try to rival the actor, for when he does so he will be trespassing on the grounds of another. In readers the dramatic faculty alone will not be sufficient; a literary quality will be looked for; a certain fine taste which is more critical than creative in its nature will make itself felt and will be appreciated. Ingenuity and subtlety in the interpretation of the poets will be expected; and in certain modern poets who have over-expressed themselves, it will be necessary to distinguish between passages of extreme beauty and other passages of meaningless maunderings. I need not mention the name of the great English poet I particularly mean. He may be admired this side of idolatry without falling in love with his faults which, instead of his virtues, seem to have made his work a fad of society. Ingenuity may sometimes go a little further than the author expected, but this, however, is rare.

“By pride, Pauline, angels have fallen e'er thy time.” In this old speech Bulwer-Lytton intended the word “angels” emphasized. To read it so makes it a platitude—a common-place. Accentuate the word “thy” instead of “angels,” and you give the line a new meaning; you transform a platitude into a delicate compliment.

In Shakespeare, however, you will find that you can add nothing to his meaning. On the contrary, you will discover that he is always revealing new meanings to you. Even the most familiar passages retain their freshening suggestiveness, and if at the end of a long life you perceive a few of his myriad beauties,

you have done as much as his most devoted students can hope for. In my own teaching I constantly use passages from Shakespeare to illustrate different phases of elocution. For example, *Hamlet's* instruction to the players is unsurpassed for conversational ease; for variety of expression the "Seven Ages" speech affords the richest opportunities; *Mercutio's* description of *Queen Mab* from "Romeo and Juliet" is to be recited with restrained mirth, while *Jacques's* lines—"I met a fool in the forest"—is an example of unrestrained mirth. For orotund expressiveness what can surpass the farewell speech of *Othello*, his superb apostrophe to war? Shakespeare is indeed an inexhaustible mine, and not only the passages that have been hackneyed are serviceable, but every play is thronged with multitudinous lines of equal strength and beauty. The poet must be read with spontaneity; to enter philosophically into Shakespeare after the fashion of the colleges is prosy beyond endurance for most students. I should like to mention the great help to a sympathetic insight into the Shakespearian plays I have found in "Life, Art and Character of William Shakespeare," by the Rev. H. N. Hudson, an American critic and one of the best of the many who have devoted their lives to the elucidation of Shakespeare.

Speaking of authors, I think it is a patriotic duty in us to excite an interest as strong as possible in the works of our native writers. Up to the present time so many British authors have been pirated in cheap editions that they have become better known in this country than their American equals. It is not in a spirit of invidious discrimination that I speak, but to point out that it lies in the power of elocution teachers to counteract the evil resulting from imperfect copyright laws.

It will not be impertinent, I hope, to command to teachers, who deal so largely with the poets, to take a course in prosody. To anyone with a taste for rhythm it is a knowledge which is easily and even pleasantly acquired. It is said of the late Lord Tennyson that when he read his own poems to his intimates he rolled out his billowy periods in a kind of monotonous chant. I do not wish to hold up the Laureate as a model to elocutionists, for it is not likely that he was a model, but I desire to point out that he observed what many of us neglect—the rhythm and the rhyme of poetry. In reading verse strictly in accordance with

sense and punctuation, many reciters, destitute of poetical sympathy, commit a sacrilege, the enormity of which they cannot appreciate.

A verbal as well as a metrical sympathy with a great artist like Tennyson is absolutely necessary. How he rolls out his hollow "o's" and "a's," as he represented one of his own characters as doing. Take these lines, for instance, with the broad swelling vowel sounds, as if Tennyson had written particularly for elocutionists:

"So all day long the noise of battle rolled
Among the mountains by the winter sea."

I need not enter into the subject of alliteration, except to say that Tennyson has carried to an exquisite degree that was never dreamed of by Shakespeare himself. Where in the honeyed Greek itself is language made more musical than in the following lines?—

"The noises of rivulets hurrying through the lawn,
The moan of doves in immemorial elms,
And murmuring of innumerable bees."

Or take the line from "Godiva."

"In purple blazoned with armorial gold."

It is not our subject only, but our author, we must thoroughly understand, if we would do justice to both.

I am tempted, I fear, into byways when I meant to speak only generally of what seem to be the tendencies of art, but I would like to call your attention to the publication of a book in London by Mr. William Archer, which closes a controversy, which for nearly a century has agitated all circles interested in the art of expression. Talma reiterated the Horatian maxim, "generic sensibility alone can move the people, counterfeit sensibility never." Diderot flatly contradicted this maxim in his "Paradox of the Comedian." He said that the art of the actor should be cold and calculated, and that genuine sensibility was a weakness unworthy of an artist. When Coquelin the younger and Henry Irving were here they carried on a discussion in one of the Harper publications, Coquelin taking the side of Diderot and Irving that of Talma. The two actors could be compared only in one part—the Polish Jew in "The Bells." Coquelin made him a fact, a plain, commonplace Alsatian innkeeper. Irving made

him a great idea, a remorse-eaten soul, a wonderful psychological study.

Mr. William Archer asked all of the leading actors of Great Britain and the Continent what their experience taught, whether they felt genuine sensibility. The verdict was overwhelming in favor of the theory of Horace and Talma.

Mr. Archer said in his book "Masks or Faces:" "Nature has endowed us with a manifold mechanism of mind which enables us to mold and control imagined emotion to artistic ends." Diderot's Paradox was, therefore, nothing more than a paradox, as the author prophetically stated in his choice of a title.

Those students of the art of expression, either on stage or platform, may congratulate themselves, therefore, if they possess affluent sensibilities and vivid imaginations; but they must recognize also that these gifts will not alone enable them, without lifelong study and perseverance, to attain to an ideal of perfection.

A sign of the times which should be encouraging to all teachers of elocution is the progress of women in public affairs, and the consequent necessity that they should become proficient in public speaking. Highly significant are the proceedings at the Woman's Branch of the World's Congress Auxiliary at Memorial Art Palace.

I had the pleasure of hearing the discussion of "Woman's Progress" on the stage, in which Mme. Modjeska, Miss Clara Morris, Miss Georgia Cayvan and Miss Julia Marlowe participated. There was much that pleased me in the natural and unaffected demeanor of these ladies, and not inferior to them in grace of utterance and presence was the President of the Woman's Branch of the Auxiliary, Mrs. Potter Palmer, our admired fellow townswoman. She addressed that crowded and distinguished audience with as much ease as if she were in her drawing-room. Now, to convey this impression she was obliged to use a certain measure of art. It was necessary for her to speak with a fuller volume of tone than that used in a drawing-room, and she did this without appearing strained or artificial. The great beauty of her manner (as, indeed, that of the ladies who followed her) was that she was entirely womanly, not a vestige being about her of aiming at masculine methods. It was delightful to me to see

this, for I knew it meant a newer and sweeter fashion than the manner which previously prevailed among certain women lecturers and women lawyers. Several, especially of the latter class, I have heard speak with the swelling port of masculine pomp and masculine assertiveness. In the woman speakers of the future the assumption of virile methods will be in bad taste.

The voice of woman is less strong than that of man—a less perfect instrument for addressing audiences; yet it may be made effective by judicious training. To make it a more perfect organ, to give its possessor full control of it, will be the proud office of the art of elocution. If it is not so robust as the male voice, we have one consolation: in the laws of acoustics there is one which is that a sweet sound is carried farther than a rough and rugged one, that the soft and stealing notes of the flute may out-travel on the wings of air the explosion of a cannon. The penetrative quality of every woman's voice may be improved; every woman can be taught to stand at ease, to speak with composure, and to judge the objectivity of her own voice, to know its extension; in other words, to feel within herself whether she is clearly and distinctly heard in all parts of the hall. Elocution will not make women orators any more than it will make them actors; it cannot confer brains, nor in a great measure impart that good taste, which is the fragrance of the individual soul; but it can take that disordered instrument, the body, and tune it.

It is not invidious, I hope, if in praising the actresses who took part in the late World's Congress discussion that I mention with particular emphasis the name of Miss Georgia Cayvan. I am not speaking of the matter of her remarks, but I wish to say that the manner of delivery illustrated the acquaintance of the speaker with the principles of the most scientific elocution.

Pity it is that the reading-desk, which has done so much to refine public taste and to minister to the intellect more directly and more exclusively than did the stage, should now be obsolete. Let us hope that it is only in temporary eclipse of public favor, and when this day of follies and trivialities has passed, the reading-desk will once more emerge to shed on the world its mild and beneficent influence.

DISCUSSION.

MRS. MAY DONNALLY KELSO: Believing that the true object of this Convention is to encourage an interchange of ideas, I shall limit my remarks to the space of five minutes, thus leaving time, I hope, for a general discussion of the subject.

The views just expressed of the present stage of development in our art are so cheerful that I may be considered rather pessimistic when I say a few words on the other side of the question.

Remembering the Gilbertian suggestion, "Perhaps it would do wise not to carp or criticize," I, nevertheless, wish to express an honest opinion regarding much of the work of the modern elocutionary entertainer. While it is true that a marked and happy tendency toward naturalism exists, I frequently hear readers who, in their dread of appearing artificial, or "old-fashioned" in their methods of expression, go to the other extreme and become, instead, merely commonplace and uninteresting.

I find, too, a most unhappy modern tendency toward the introduction of what may be called "stage tricks," to gain the attention of the listener, thus virtually acknowledging the reader's inability to hold this attention by an intelligent, straightforward reading of the lines. By "stage tricks" I mean all of those marvelous imitations of the cries of animals, the notes of birds, the blowing of whistles, ringing of bells, whirring of spinning wheels and other feats which smack of the professional ventriloquist and the variety stage.

What can be more inartistic than the use of such trivial and silly devices to catch the popular fancy! It seems to me that all teachers of our great art should frown upon this desecration of it. Our mission is not to bow to the popular taste, but to educate it to the appreciation of better work, which I fear we shall never do by our warbling, whirring and bell ringing, however neatly executed.

I feel quite sure that almost all present agree with me in what I have just said, but I am not so confident that all will be with me when I also class as "stage trickery" the introduction of singing between the spoken lines of a recitation, and the use of a musical accompaniment. Yet, what can be more absurd than being called upon to sympathize with the sufferings of an un-

happy prisoner in a solitary dungeon, or of a ship-wrecked sailor clinging to a spar when their laments are accompanied by a piano, harp or organ obligato—frequently performed in full view of the audience by a young person in evening costume!

What a trial to one's sense of the "eternal fitness of things" and to one's delicate appreciation of tone! While the instrument is sounding a tone of, say, 256 vibrations to the second, the voice is passing from that tone, through rapid and minute changes in pitch—which no instrument made by man can follow—and, very likely, vanishes upon a tone which forms a distinct dissonance with the tone, or tones, which the instrument is still sounding.

Musically accompanied readings become, therefore, a combination of harmonies and dissonances which cannot be other than unpleasant to the cultivated and discriminating ear.

I have found the unsatisfactory effect of mixing singing with reading, caused by the sudden contrasts between *absolutely* pure tone—as in song—and *relatively* pure tone—as in speech. In the latter, the continual adjusting and readjusting of the vocal mechanism during every syllabic utterance, renders it impossible to vocalize every particle of the passing breath; while the song tone, sustained upon a level line of pitch, with the organs held in a fixed position until its close, may be entirely free from aspiration or other defects.

The contrast between song and speech, therefore, is always to the disadvantage of the latter, and the only method of avoiding a shock to the ear is by prolonging the speech-tones immediately preceding and following the musical section, into a kind of singing drawl, properly neither song nor speech, and partaking of the beauty of neither.

Thus, while rejoicing in the naturalism—when discretion is its tutor—of our day, I cannot but lament the existence of the other, and less pleasing tendency, to use theatrical devices, which may entertain a certain class of hearers, but which "cannot but make the judicious grieve."

HOW TO STUDY AN AUTHOR WITH A VIEW OF INTERPRETING HIM.

BY WILLIAM B. CHAMBERLAIN.

AT first the thought indicated by the statement of this topic, assigned to me by our Literary Committee, might seem truistic and needless. What object can there be in studying an author except in interpretation? Literally speaking, interpretation is essentially translation—the carrying over into some familiar realm of experience, observation or communication of things that are found in some less familiar realm. The interpretation of an author in the sense here intended means something more than the conveying of the substance of his thought, ideas, or conclusions. One may, indeed, study an author for this end. So we do when we compare writers in regard to some questions of fact or opinion, when we seek authority as to statistics, principles in science, values of commodities, main facts in history, and the thousand and one matters that concern our daily thought and action.

When, however, we study an author in the literary sense, we go beyond the processes just indicated. Literature, as distinguished from the record of fact and opinion, is the expression of the writer's own inner life. The author becomes, not a reporter, a statistical authority, not a contributor to a dictionary or cyclopedia, but a friend who reveals to us somewhat of the working of his own mind and the feeling of his own heart concerning subjects that are of live and deep interest to our own and other minds. In the communication of such thought the literary writer aims to lead our minds over the path which his own mind has traversed, to stimulate in us an action, to awaken within us a life similar to that which he himself has experienced. In short, the purpose of literature in this artistic sense, is not to furnish us with *products* so much as to help us in *processes*.

The most profitable study of an author with reference to interpretation in this deeper sense, seems to me to be concerned chiefly with two things: Purpose and personality.

Either of these topics might be made the first in order of study; it better suits my end to speak first of purpose in writing. I deem it practically most important to approach it from this point, because it seems to me the vital consideration in any piece of literary work, and not less because, as I believe, it is that consideration which is most commonly neglected, or but partially noticed. Many are the readers, and intelligent ones, too, whose minds are taken up with some peculiarity of style or diction, some striking imagery or pleasing sentiment, which may be in the author's own view only secondary, perhaps even trivial in importance, while they fail to grasp the great animating purpose, the real end of which the whole was designed. If once the predominating purpose be rightly apprehended, we shall be able better to appreciate the secondary and subordinate purposes, and shall be able to give them the place and weight which the author designed they should have. To illustrate: a man making a public speech, for example on some political topic, may for vividness of illustration or pointedness of appeal, employ an illustration which may convey to many minds much more than he means, to others, perhaps, much less. Some fact, or thought, or principle may seem to be implied in this illustration which the author never intended to enforce, perhaps not even to sanction. But how easy is it for any listener to ascribe to the speaker the sentiment which he himself has read into the illustration or the mere passing remark! Every political campaign is full of misunderstandings arising in just this way. The organs of the political parties gain a great part of their material from such sources. Different schools of thought in religion, art, science, and business are thus continually garbling and misquoting, largely because of the failure to grasp the central purpose in what they read and hear, through this perverse, or at best shortsighted, habit of fastening upon the secondary and incidental, instead of the primary and essential. Among our orators notable cases of continued misunderstanding and misrepresentation arising in the ways above indicated are: Wendell Phillips, especially in his earlier work; Henry Ward Beecher in his later years, and Talmage to-day.

It may be said that there is much more reason for such misunderstanding in oratory and in conversation than in literature; that when a man speaks in the warmth of feeling, and especially in an extemporaneous way, he may easily enough give occasion for such misunderstanding; whereas, an author deliberately, choosing his form of statement and his diction, gives no such opportunity. Doubtless there is much of truth in this criticism; yet does it not hold true that the disposition of readers is much like that of hearers, and that in reading there is quite as much inertia and prejudgment as in listening. I know critics who seem to me persistently, I might almost say perversely, to fail of understanding Dickens, because they fail to get the author's point of view and appreciate his central purposes, while they are taken up with some peculiarity of style which offends a real or fancied canon of criticism which they have adopted. In the same way Emerson is easily condemned because his essays lack plan and unity; Hawthorne because he is too psychological and too puritanical; Longfellow because he is not sufficiently original or dramatic; Tennyson because he is too musical or because his "In Memoriam" is too long; George Eliot because she philosophizes too much, and the host of secondary writers because they philosophize too little. In all these and in countless other ways the public are continually misjudging our authors because they approach the works of those writers with some preconceived principles of criticism which exalt some one detail of method above the great central consideration of purpose. It seems to me clear that no one is prepared to judge of any part of a work, much less of any small detail, until he has at least a comprehensive outline of the entire work as seen, as nearly as possible, from the writer's own point of view. It is as if a country carpenter should approach one of the massive structures in the White City, shutting his eyes to everything except some one arch or column or façade concerning which he has from his own amateurish and puny conceptions of building formed an opinion as definite and tenacious as it is narrow and ill-conceived. The architectural effect in literature, as in actual building, must be judged by the purpose of the structure as a whole, its surroundings and adaptations.

But to come from these general considerations to that which

is of particular importance to us in our profession, I would suggest two especial violations of this principle of purpose, which I think are very common among teachers and public readers. The first is, the habit of making short, detached selections from an author, without even indicating the source and setting. Most of our volumes of selections are thus made up of extracts which, while they are doubtless among the best utterances of the authors quoted, yet give but partial and often distorted view of the great thought intended by the volume, or the oration, or the poem from which the extract is made. I freely admit that for mere technical drill these short extracts may be most valuable. And for such drill I should be inclined to make the extracts still briefer. But if the public reader or the student of expression is to gain and convey any adequate or just idea of the author he presents, he should at least study the work as a whole, thus getting a true conception of the relation of his selected passage to the author's total thought. It seems to me that any public reader ought to be ashamed to present any detached extract until he has carefully studied it in the author's own setting. Not only will the satisfaction to his own mind be immeasurably greater, but the whole character and quality of his reading will be greatly enhanced. I have in mind two public readers about equally skilful in the technique of their profession, both being in the front rank, one of whom usually presents his selections as if they were entire and separate compositions; the other invariably giving such literary introduction as brings the listener to the writer's point of view, and gives him at least a comprehensive outline of the entire thought and prevailing purpose. The effect upon my own mind, in listening to these two artists, has been that the one has seemed a very skilful reciter, a good elocutionist, while the other has commended himself as a literary interpreter and a broad-minded scholar.

I think that we need not assume that it is only the mature artist that is to do this broader study in interpretation. Our students of collegiate grade, or even lower, may be made to do such analytic work with the utmost profit. If I have a young man whom I desire to drill on the magnificent climax in Wendell Phillips's oration on "Toussaint L'Ouverture," I will not give him the cutting made by some good scholar, for the same reason

that I would not give him an opinion or conclusion ready-made. In accord with the best modern ideas of education, I would cause the young man to make his own extracts, by reading the oration entire, condensing and outlining the thought as a whole, thus bringing his own mind through the steps leading to that climax, just as the orator and his audience have been led. I consider this absolutely necessary for the healthy development of the student's literary and oratorical instincts, and not less so for the naturalness of his delivery. If I wish a young lady to study "Elsie's Prayer," in the "Golden Legend" by Longfellow, I ask her first to read the entire work, and I consider this the most profitable study she could do upon the extract. I should be sorry to have anyone learn the "Chariot Race" from "Ben-Hur" from another person's cutting, not simply because he would himself thus fail to get the best possible culture for himself, but because I believe he would inevitably fail to gain the vividness and reality of the situation absolutely necessary to the full interpretation of the scene. The beautiful conclusion to Ruskin's "On Queens' Gardens," in "Sesame and Lilies," if taken by itself, is almost sure to appear over-sentimental and effeminate; if taken in connection with the thought of the lecture as a whole, it becomes strong and noble. Portia's speech, "The quality of mercy is not strained," needs the study of the whole lecture, and, better still, of the entire play, in order to do it just interpretation. I like to use with students many of the shorter stories found in our magazines, such, for example, as "Fourteen to One", by Miss Phelps, printed in the *Century* of last year. The first lesson is to read the entire story and make approximately the necessary cutting, so as to dramatize the narrative, or, more strictly, to fit it for dramatic reading. After a criticism on such cutting, the student is directed to gather up all of the excluded material and condense it (using as nearly as possible his own language), into an introduction, which shall give all the information that the audience may need to prepare them for the scene itself. This introduction should not be merely a statement of characters and situation, but should include some real coloring matter of literary and artistic suggestion, which has been condensed from the entire thought of the author, and which is thus redistributed over the reading as given by the student. This kind of study has been found to yield the finest results, both literary and elocutionary.

The other common error in regard to extracts is the assumption, that seems often to be made, that the extracts are to contain necessarily some exalted or intense emotion. Most of our volumes of selections classify their contents according to the emotion. Emotion is a most vital element in expressive literature; but it is not all. A reasonable classification ought to take in all possible purposes, emotional, intellectual and volitional, and may well include divisions according to the form of literature, as descriptive, narrative, exposatory, argumentative, and hortatory. The mere recognition of the central purpose and general form would do much to rationalize our conception of literary analysis and of public reading. The "consummation devoutly to be wished" is to bring together the literary and the vocal. To this end, purpose broadly studied in some such method as above indicated, seems absolutely indispensable.

The other great element in the study of an author is his personality. To some minds this would seem antecedent to the study of purpose. In my thought it is only a modification of that study. Purpose may often be discerned irrespective of the elements that enter into the author's personality. Indeed, it may fairly be questioned whether literature in the highest sense is not essentially impersonal, or, rather, whether it is not so much the voice of universal human nature that the limitations of individuality are largely excluded. Yet it is true that we shall often come into a more just and more vivid realization of our author's thought by understanding his situation, environment and point of view. Gough's funny stories and vivid descriptions are always to be interpreted in the light of the deeply serious and enthusiastic moral purpose underneath them. Phillips's apparent vindictiveness and severity must be read in the light of his overweening sympathy for the oppressed. So it is with Mrs. Stowe. Her character delineations are not made as metaphysical studies, but as an illumination of a heart yearning over the downtrodden and enslaved. It would be easy enough to read Topsy's first lesson at bed-making, and the thefts which she is made to "'fess," as a mere piece of drollery in negro dialect. But this would be to miss entirely the author's point of view. Her personality and her individual relation to the great reform in whose interest she wrote, must be understood by him who would adequately interpret her

thought, even in those passages which might seem to be written for mere entertainment. On the other hand, the reader of Mark Twain will never be prepared fully to represent the spirit of his author until he has some idea of that nonchalant, waggish carriage, and of that drawling, lounging style revealing in impossible conceits, and delighting in monstrous absurdities, bristling with keen points of humor and of satire, which twinkles under that shaggy brow, and smirks in the corners of that ludicrous mouth. Robert Burdette would be enjoyed no doubt, by anyone who had never seen him or heard him talk, but the wonderful mixture of drollery and tenderness which is embodied in that delightful little story-teller can be appreciated fully only by one who has heard him tell his yarns himself. But, of course, the number of good authors that can be heard or known in person will always be extremely small. In most cases we must depend upon history, biography and criticism for such knowledge as we may be able to gain of our author's temperament and peculiarities. The faithful interpreter will not neglect any available means of familiarizing himself with his author *as a man*; and it is often possible through literary acquaintances to know the heart and motive of a writer more intimately than you know many of your nearest neighbors. Many a man who never saw the placid face of the Concord philosopher, yet knows Emerson better perhaps than he would have done if he had lived in the same village. So of his neighbor, Nathaniel Hawthorne, whose townsmen, for the most part, were strangers to him. The myriad-minded Shakespeare is perhaps as open to our acquaintance here and now as he would have been in London 300 years ago.

After all, we must depend chiefly upon a close analytic study of our author's *style*. Such study, together with the facts we may glean of his personal life and his motive and purpose in writing, will bring us most directly into the heart of his thought. On the study of style as preparatory to interpretation, I would suggest briefly a few simple and definite points.

(1) Determine the *kind of composition*, as descriptive, narrative, poetic, humorous, argumentative, persuasive, and have a definite *reason* in your own mind for your classification. This may seem pedantic, but I believe that a few trials would justify its reasonableness and utility. The distinction between a descrip-

tive and a narrative selection, while not always readily determined, will often be vital to the rendering. If the purpose be description, the reading must have an imaginative quality, and often an amount of representative action which would be wholly out of place in a narrative. Again, if the purpose of an incident or an anecdote occurring in a speech be the gratification of the æsthetic instinct, or merely a relief to the hearer's nerves, it will be given in a light and entertaining vein, which will be utterly inadequate if the purpose of the same story be found to be either illustration for intellectual purposes or appeal for moral ends. This might be well illustrated in the account which Ruskin gives of the old Scythian custom of dressing and carrying about to his friends' houses the body of a dead nobleman. The passage may be capable of several different interpretations, and the reader can never be sure that he has found the right one until he has satisfied himself both as to the general purpose in the lecture, as a whole, and as to the *kind* of composition of which it is a part. If the description be the purpose, the graphic details will engage his main attention, and upon them his hearer's interest will be focused. If, on the other hand, the piece be regarded not as descriptive, but as persuasive or hortatory, the details of description will be so lightly given, or, rather, will be so obviously subordinated to the volitional purpose, that the reader will be scarcely aware of story or description, but will feel the force of the moral appeal.

(2) The reader should be able to formulate for himself the *theme* or *germ-thought* of the composition. Such concise statement in his own language will keep before him the central purpose, and will furnish a principle regulating and coördinating the various elements of style or verbal expression, which would otherwise tend to confuse and bewilder.

(3) After determining the germ-thought, let the reader form for himself a *comprehensive outline*, marking at least the main divisions, and as many subdivisions and details as his memory will easily carry, that so, at a single glance, he may see his way clear through the thought of his author.

(4) Let each paragraph, or, in the case of colloquy, each utterance or "speech," be mentally *condensed* into the briefest possible expression, often contained in some keyword of the text,

which will thus hold the entire thought and give to both reader and listener point and definiteness. The reader will know his author better when he has found in each case that single keyword or brief expression which marks the substance of the thought.

(5) In the *structure of sentences* let the reader ask himself: Why did the author employ periodic structure here, why loose structure there? Are these short, sharp sentences merely a mannerism with him, or had he some motive, as more terse and abrupt energy, more definite and pointed description? I think it is quite too common to assume that certain elements of style are mere peculiarities of the writer, conveying no special design. I think we are to question the author's purpose, and read the action of his mind in all these details of style.

(6) When *figures of speech* are employed, we may legitimately question whether their purpose is simply intellective, as for illustration, or whether it is imaginative, emotional, aesthetic. Here, especially, we shall be helped by such knowledge as we can gain of our author's temperament and habit of mind. A figure may seem much or little, and we cannot determine its real force by any merely rhetorical criticism; the knowledge must come from the deeper acquaintance we are enabled to make with the man and the workings of his own thought as revealed in his style.

(7) An author's *vocabulary* closely studied may greatly assist us in preparing to interpret him. Do we see evidence of very great care and precision in the choice of accurate words for the measurement of his thought? If so, we shall be careful to give clear, discriminative emphasis, that we may rightly embody the distinctions which he evidently had in mind. Do grace, beauty, dignity, elevation, characterize his diction? We shall see to it that our tones, in their purity, flexibility and resonance rightly symbolize the property of thought which the author has striven to suggest in his verbal expression. Homely, blunt Saxon words will ordinarily call for simplicity and heartiness in their rendering, while terms more learned and classical will demand a sharper and cooler quality in utterance. Much light may also be gained as to the spirit and mood in which we are to interpret our author by observing from what spheres of life his words are most chosen. If the terms are from the vocabulary of literary,

scientific and artistic people, a certain refinement and intellectual delicacy will be suggested for the intonation. Political and commercial terms would naturally suggest more of business-like definiteness and briskness. Words drawn from domestic relations will elicit the gentler and deeper sympathies. In all this more minute study of diction we are, of course, to be measuring more finely, but not less definitely, the attitude and action of our author's own mind. And in this method and with this studious habit, gazing upon our author's pages as into a mirror reflecting the image of his thought, the reader will himself be changed into the same image, and will become the re-embodiment of the same thoughts, passions and purposes which throbbed in his friend, the author.

(8) In what may be called the *musical properties* of style, we find also delicate, but not less definite measure of our author's mind and heart. Thus we shall find in different types of rhythm the impress of different moods and purposes. Rhythms tending to be abrupt, like the trochaic in verse, will indicate more of cheer, spring, suddenness or buoyancy in thought; while the more insistent, like the iambic types of verse, will naturally embody more of gravity and seriousness of thought. The gliding prose-rhythms, like the trisyllabic forms of verse, will express more of ideality and beauty, with perhaps larger reach and broader sweep of thought. The weighty rhythms, like spondaic effects in verse, will give us the greatest majesty and stability of conception. The fact that these differences have not always been observed by the mere literary critic, is no reason why the evident significance of audible effects should not be scientifically observed and artistically employed by those scholars who have both ear and voice. Much the same may be said of the element of tone-coloring, especially in imaginative and emotional literature. This again is the special province of the public reader as distinguished from the mere literary commentator.

All these elements of style to which I have called attention are to be studied, not as objective material existing in the writing as formulated product or dead matter, but as indications, scientifically discernible and artistically practicable, showing the movement of the author's mind as pictured in his writings. Strictly speaking, they belong to the personality of the writer. What

truer method of analysis, what higher aim in literary study? So far as the present writer has realized in his own work the results of such method of interpretation, he can testify that it has commended itself to the best students as furnishing a truer, deeper and more vital interpretation of the literature itself, while proportionately developing the vocal and expressional powers.

Much might be said upon the office of memory as aiding in interpretation, for no man can fully give himself to the interpretation of thought while employing a large percentage of his nervous energy in either tracing characters on the page, or recalling ideas and images but weakly held by the memory. I believe it to be profoundly true that a scholarly, analytic study of an author's thought will be well repaid, even in the more rapid and accurate memorizing which it will insure. But of this I have not space to speak further.

In all that has been said above, attention has been specially confined to the purpose and the personality of the *writer*, rather than that of the reader. It is, of course, assumed that the interpreter's own individuality has its proper recognition. That was not my theme to-day. Yet I cannot forbear uttering one thought on this subject. I believe that a certain grand old paradox applies to this matter of the reader's personality: "He who will save his life will lose it," and who is willing to lose his individual expressional life in the thought of his author, will abundantly find his own life. Shakespeare has no style, because he has all styles. The vocal interpreter will come nearest to realizing the ideal in expression when he is able perfectly to reflect any true and beautiful thought in the form in which it was conceived by its author.

DISCUSSION.

MISS SARA GREENLEAF FROST: In studying the work of an author, it seems to me that we should treat it as we would treat the work of any other artist. Of course, we must endeavor to learn his purpose, else his work would have little meaning for us. "Each man," says Emerson, "is by secret liking connected with some district of nature whose agent and interpreter he is."

Let us, then, learn what nature has to teach us through the author. Does not his purpose, however, grow out of this "secret liking," which is, in great part, his personality? And could we not, having first come to know our author as a man, more easily and surely arrive at his purpose?

It is, indeed, difficult to separate the two; but, if we study an author simply and entirely to get at his purpose, knowing nothing of his temperament, his views of right and wrong, etc., we may read into his lines a purpose altogether different from the one which he intended, and, on the other hand, his purpose does help to reveal his personality if we trace effect back to cause.

It is probably true that the majority of readers do not make any attempt to interpret their authors truthfully. Is not this, to a great extent, due to the fact that so few readers choose their selections from the best authors? How seldom do our "choice selections" and elocutionists' journals contain anything of real literary merit! There must always be some startling catastrophe, opportunities for pantomimic display, even dancing, anything that permits the reader to show off, while the poor author—often poor, indeed!—is kept in the distant back-ground.

Mr. Chamberlain's method of making extracts from stories, poems, etc., is certainly a most excellent one. No reader can express adequately even the brightest extract from an author's work without a full comprehension of the work as a whole, and of the spirit and purpose of its author. But sometimes it is impossible, on account of lack of time, to present the subject in all the lights in which the author has seen it. For instance, in some of Tennyson's longer poems we are obliged to make a choice between giving the poem in a series of beautiful pictures, or giving it as a dramatic narrative. To attempt to give both in a short extract would make it too complicated and crowded, which would be decidedly untrue to Tennyson. In doing this we need not misrepresent our author; but having, as Mr. Chamberlain suggests, by our introductory remarks brought our audience to the author's point of view, we can, by rendering the selection in the true spirit of the author, accomplish all that he intended, for truly artistic delivery may be made to supply many ellipses.

A great deal is always written that can be omitted when speaking the selection or reading it aloud. Understanding the purpose

of the author, and fully entering into his spirit, the speaker can, when standing face to face with an audience and using all his natural language, supply what the writer is obliged to say in words. It is said that Charles Dickens, in his readings from "David Copperfield," omitted more than three-fourths of the words as written in the novel. But, of course, in extracts of this kind one person cannot use another's cutting. He is obliged to go directly to the author to be in fullest sympathy with him, to think right along his line, in order to know what must be supplied by his delivery in place of the omitted words. Neither can any two persons look at a subject in exactly the same light. Each cutting from the same story or poem would be as different as the personalities of any two readers who are attempting to interpret it.

Regarding the classification of a volume of selections, I should like to ask why it should be considered necessary to label them at all? Is it not better to let the reader discover for himself the predominating thought, emotion, etc.? And will he not do this for himself much better than it can be done for him if he has trained himself to think and feel along with his author? This custom of labelling selections for the reader is, it seems to me, the cause of a great deal of inertia and lack of original investigation on the part of those who read them. We are all too willing to let others do our thinking for us. Nor does it seem to me that it is a knowledge of the kind of composition, the figures of speech employed, the author's vocabulary, nor any of these outward things that should determine the quality of tone of the reader. Let him grasp the thought, feel the emotion, be dominated by the situation, and if his voice is normal and free it will express the grace, beauty, dignity and strength of his author without conscious effort on his part.

Must an author's personality be studied through history, biography and criticism, or can we learn it better for ourselves by a close and sympathetic study of the man as revealed in his works? This question, regarding the relation of personality to art, is one which has given rise to much discussion, but artists generally, I think, consider it beyond doubt that one's personality is revealed in his work, unconsciously, but perhaps all the more clearly on that account.

Ruskin says: "You can have noble art only from noble

persons." And again: "If there is any sterling value in the thing done it has come from a sterling worth in the soul that did it."

Sir Frederick Leighton says: "There is no error deeper or more deadly—and I use the words in no rhetorical sense, but in their plain and sober meaning—than to deny that the moral complexion, the *ethos* of the artist, does in truth tinge every work of his hand, and fashion in silence (but with the certainty of fate) the course and current of his whole career."

Emerson, in his essay on Shakespeare, has expressed the same thought: "Though our external history is so meagre, yet, with Shakespeare for biographer, instead of Aubrey and Rowe, we have really the information which is material, that which describes character and fortune, that which, if we were about to meet the man, and deal with him, would most import us to know. We have his recorded convictions on those questions which knock for answer at every heart, on life and death, on love, on wealth and poverty, on the prizes of life and the way whereby we come at them; on the characters of men, and the influences, occult and open, which affect their fortunes. Whoever read the volume of the sonnets without finding that the poet has there revealed, under masks that are no masks to the intelligent, the lore of friendship and of love! What trait of his private mind has he hidden in his dramas? One can discern in his ample pictures of the gentleman and the king, what forms and humanities pleased him; his delight in troops of friends, in large hospitality, in cheerful giving. Let *Timon*, let *Warwick*, let *Antonio* the merchant, answer for his great heart. So far from Shakespeare's being the least known, he is the one person in all modern history known to us."

Is it, then, history, biography, or criticism that gives us the closest insight into the workings of our author's brain, the feelings of his heart? Or is it even his rhetorical style? If so, how can it be that he who has no particular style of his own is best known to us as a man? The style is, indeed, the man in the sense in which Mr. Alger explained it to us, but does this refer to one's rhetorical style?

Nor is it simply the *facts* of our author's life that we want. It is his experiences as a struggling human soul. What themes em-

ploy his powers? What does he approve, what condemn? What does he laugh at? What causes his tears to flow? What stirs his indignation? Is he broad, generous, highminded, sincere? What of his scope? Is he a man of progressive thought? Of keen perceptive powers? All these questions and a thousand others must be answered before we can feel that we really know him as a man.

I have found it of great assistance in my own study of literature to take two authors and consider them comparatively, as regards personality. Take, for example, Browning and Tennyson. These two poets, natives of the same country, living and writing at the same time, struggling with the same problems, namely, how man may best live his life, do his work, or practice his arts so as to better humanity—the question of individual development for the sake of the whole,—might be expected to show many points of likeness in their work. Yet, who could mistake a single sentence written by one for the work of the other? Both were moved by the same impulses, yet how different the personalities, and the development of the two!

In all of Tennyson's work we see traces of steady growth, of even development, while Browning goes forward by leaps, by great and sudden impulses. He himself has set a gem in his little poem called "Christina," wherein he expresses his belief in this kind of progression, when he says:

"There are flashes struck from midnights,
There are fire-flames noon-days kindle,
Whereby piled-up honors perish,
Whereby swollen ambitions dwindle;
While just this or that poor impulse,
Which for once had play unstifled,
Seems the sole work of a lifetime
That away the rest have trifled."

But we do not need that the poet should tell us this in words, for we see it in his manner of dealing with thought. Whereas Tennyson takes a theme and develops it gradually and harmoniously, leading us forward step by step, showing us all the beauties of the path we are traveling, Browning hurries us on impetuously to the end, giving us the perfected thought without any of the thoughts that lead up to it. He gives results, only leaving us to work out the processes for ourselves.

It is also helpful, in this comparative study, to take a poem of Tennyson's and read it as though it were Browning's, or vice versa. In reading to express Browning's spirit, we should try to bring out his wonderful grasp of thought, his great, passionate love for the right, and his burning indignation toward wrong, his brave, strong, independent spirit. But in looking through Tennyson's eyes and expressing from his standpoint, we should accentuate the beauty of the thought, the musical rhythm, the imaginative element. I only suggest this as a means of keeping the personality of the writer more vividly before the reader.

Take also a number of authors writing on the same subject, as Wordsworth, Tennyson and Burns, on the "Daisy." How the personality of each is revealed in his attitude toward the little flower. Burns finds it in the field where he is ploughing. He talks to it and feels toward it as toward a friend. He makes us to see it with its fresh, pink-tipped petals, the dew still upon them. The poem is full of love for the little flower, his fellow-creature, of simplicity, of humanity, of sympathy for the down-trodden. Wordsworth's daisy, too, is in the field amid its natural surroundings. He discovers it as he is walking forth in a meditative mood. He also loves it and talks to it simply and tenderly, but he cannot leave it without drawing from it the inevitable lesson. Tennyson's daisy is a pressed flower which he finds in a book that his love has lent him long ago. It calls to memory the happy days spent with her. He does not talk to it, as the other poets do, but he dreams over it. It is not, indeed, the flower that appeals to him, it is the memory of his lost love and the golden hours that they spent together.

In this method of study, please do not understand me to imply that I would, by any means, neglect what history, biography and criticism have to teach. Every means of knowing the author should be improved. But it seems to me that these facts lead us only to the surface.

Here, again, we see the need of broadly-educated readers. The reader must be able fully to grasp every thought of the author, and he must, moreover, have that deep sympathy or dramatic instinct which enables him to enter into the situation that he is portraying.

"Even Shakespeare," says Emerson, "can tell nothing ex-

cept to the Shakespeare in us." The possibility of interpretation lies in the full identity of the reader with his author.

MR. WILLIAMS: If there is no other business to be discussed, I hope Mr. Chamberlain will be good enough to give us a few points on the subject of paraphrase as used by him in the classroom.

MR. CHAMBERLAIN: I shall be very happy to do that, if I may be allowed to speak extempore on it. I believe that the whole of this question before us now, "How to Study an Author with a View to Interpreting Him," might be well summed up, and has been well summed up by Miss Frost, who has so finely supplemented the paper which was given to you, in the thought that we are to seek an identity with the author, or to make the writer's thought our own.

Now, that is a very easy thing to say; perhaps not so easy to do. Let me illustrate for a moment. We have for years been in the habit of saying, in regard to vocal technique, "Now don't be stiff. Just limber yourself." That is an easy thing to say; a hard thing to do, until some one comes along who gives us an exercise by which we may acquire that flexibility. We say to others, "Don't cramp your throat." An easy thing to say; but the more you say it the more the man will squeeze his throat, until you give him something definite to do, a specific, practical thing, by the doing of which he will secure the desired end. Conversely, we have been saying for all these years, "Get the thought; absorb the thought; understand the situation; realize the situation;" and so on. Easy enough to say, but how are you to do it?

I think, in a word, restatement, in the student's own words, is a great aid to the absorption of the thought; and for that end I have devised, as have different ones, something that might be called a method rather than a system of restatement; and, although it may seem cumbersome and unscientific, I will give you an outline of it.

I think, first of all, that one needs to be able to make a condensative paraphrase; to be able to say when you have read a book or a chapter, that means so and so. If you can sum it up in a single sentence that expresses it adequately, you thus measure your mental grasp upon it; if you can put it in a single word, you have grasped it still better.

Many people object to the word "paraphrase." One gentleman said to me: "I am afraid of paraphrasing; it makes pupils wordy; but your idea of paraphrasing by condensation is a good one." Lest one become stiff by condensing too much and lest he fail to appreciate all the amplification which an author has made, let him do the corresponding work of expanding. Hence I should make condensative and expansive paraphrases. The one helps to bring out the ellipses, to unfold the thought wrapped up in the words; the other to embody a single expression which you have formulated to yourself, to prevent the mind from wandering, and failing to grasp the points presented.

Then, again, I think it is well to know the objective and the subjective side—that is metaphysical, but it is important. The objective gives you the thought as it is in the product on the page, or in its externals, all of the outside of it. The subjective gives you more distinctly the speaker's point of view. To balance these things well is to complete the circle in another axis of the sphere, so that there is no end to it.

A man may have many ways to accomplish these results, but it seems to me to have the student put into his own phraseology a scene from an author, is the shortest cut and the most realizable plan to assist the absorption of the author's thought; and one very great gain to the student from such exercises is in the richness and flexibility of his extempore speaking. After a man has been led to paraphrase well, he can never be flurried if he is asked to speak extempore. There is often some word better than that which was to have been spoken, and if he reaches such a point he will not break off and turn back; he will be able to do as Emory Storrs did when, in the course of an oration, he came to a point where he had intended to say a certain thing but found that he had forgotten what it was; he didn't back up and advertise his defeat; he took a detour, and finally came to the same point; again he could not recall that which he had intended to say, and again he made a detour, embellishing and expanding the main line of his thought as he did so; the third time he came to the point where his recollection had failed, and then recalled what he had forgotten and went on his way. Such fertility of resource is one of the most important gains from paraphrasing.

THE BAD EFFECTS OF FORCED ABDOMINAL BREATHING.

By CARL SEILER, M. D.

MAN, in his arrogance which prompts him to proclaim himself the lord of creation, deviates more and more from nature as civilization progresses. The more civilized he becomes, the more artificial he is and the further removed from what nature intended him to be. But nature resents and, sooner or later, punishes any interference with or non-observance of her unfringeable laws, as every student of nature, every philosopher, ancient, mediaeval or modern, knows and proclaims; and, therefore, whatever is artificial, whatever is strained and sought for to produce an artificial effect, is unnatural and, as such, harmful to the individual, as well as contrary to art. Art is simply the idealization of nature, if such an expression is allowable; and, consequently, the dire results, in our branch of art, of man's really inferior but egotistically superior knowledge, show themselves in the cracked voices we hear in concerts and churches, and in the pale and emaciated forms, barely hidden by the flowing draperies of the Grecian toga of our modern devotees of Delsartism.

Man is gifted with articulate speech, the only distinction from, and sign of superiority over, the rest of the animal creation. This gift of nature, common to all peoples, is derived, in its primitive form, from nature, from nature's teachings in the shape of natural noises and sounds, and is beautiful in the idealization of those very natural noises. This gift, articulate speech, consists in the expression, of man to man, of thoughts, ideas, desires and emotions. In itself, the mere imitation of natural sounds, without idealization, could not express abstract ideas

and heartfelt emotions, nor could it impress with or call forth identical mind-pictures. The mind of the auditor is impressed by the musical flow of language, the rhythmical melody of speech, and the uninterrupted sequence of ideas, all of which, in harmony, produce a sensation of satisfaction and call forth his higher emotions. For this reason rhetoric is counted as one of the highest branches of fine art.

As there are in all other branches of fine art certain fundamental principles, as well as conventional rules, which form the basis upon which the artistic production rests, and which should be thoroughly understood and correctly applied by the artist, so are there also scientific, ethical and conventional laws governing the art of rhetoric or voice-production.

Voice-production in speech or song is the result of the combined and co-ordinated action of a number of different organs. Without going into unnecessary and tedious details of descriptive anatomy, I may liken the human voice to some wind-instrument, say a church organ. We have first the bellows, with its wind-chest filled with air by the action of an engine or a man, representing the lungs and windpipe with the muscles of respiration. Then we have the pipes arranged in stops or registers, which speak when the valves from the wind-chest are opened, and the tongues are made to vibrate by the air-current. This portion of the instrument is represented in the human body by the larynx with its vibrating vocal cords. The different sets of pipes, changing the quality of the sound in the organ, are represented by the action of the muscles of the larynx, pharynx and mouth, stretching the vocal cords and changing the size and shape of the pharyngeal and oral cavities, thus producing, by resonance, change of timbre of the voice. The organist who pulls the stops, depresses the keys and treads the pedals actuating the valves, thus producing melody and harmony, is represented by the mind and the memory of sound. He may be blind and know nothing of the mechanism nor of the different functions of the parts of the instrument, but can still produce harmony and melody; but let him be deaf from childhood, having no memory of sound, and he cannot play the organ. So the mind, without knowledge of the names or the actions of the muscles, but endowed with the memory of sound, can and does naturally and

easily set in motion the different parts of the vocal organs, which produce song and speech.

Thus it is seen that the three factors co-operating in voice-production are, first, the mind of the singer or speaker; secondly, the larynx with its tone-producing and vibrating vocal cords connected with the resonant cavities of the trachea, the pharynx, the mouth and the nasal cavities; and, finally, the lungs with their mechanism, as complex in the action for producing the necessary air-pressure as is the steam-engine.

We all know, from the researches of Helmholtz, that the mere motion of any vibrating substance, although transmitted to the outer air, thus producing sound-waves, cannot impress the ear with the sensation of a sound so loud that its quality can be appreciated. Only when a large amount of air is set into synchronous undulatory motion do we hear the sound as such, and are able to appreciate its quality, provided that the vibrations are not less than $16\frac{1}{2}$ nor more than 40,000 per second.

In voice-production the vibration of the vocal cords is communicated *directly* to the air contained in the cavities of the trachea, pharynx and mouth, and *indirectly* to the air contained in the nasal cavities. In this manner a large amount of air is set in vibration, a large sound-wave is produced and the ear is impressed with the loudness of the sound. The quality of this sound depends upon the peculiar conformation of these cavities together with the facility of action in the muscles of the larynx itself, aided by the indirect resonance of the nasal cavities. If these sound-waves are irregular and non-periodic, the result of their impression upon the ear is that of noise, while the more regular and rounded the waves are, the more musical is the sound we hear. In voice-production, as with all wind-instruments, not only are the quality and loudness of the sound produced by the action of the resonance-cavities in connection with the vibrating vocal cords, reeds, or lips, but also the roundness and beauty of the tone itself.

Musical quality, as distinguished from noise, is the result of the perfect attuning of the resonance-cavities to the sound produced by the vibrating portion of the instrument. Consequently, the more perfectly the pitch of these cavities is adjusted to harmonize with the pitch of the reed or cords, the more musical the

sound; and the greater the discrepancy between the two, the nearer will the sound approach the sensation of noise, and the harsher will be the tone. Therefore, in voice-production, anything which materially interferes with the perfect coöperation of the different parts of the vocal apparatus will cause a diminution in the loudness of the sound and in its musical qualities. This attuning of the resonance-cavities is produced by the action of the different muscles, by decreasing or increasing the capacity of the cavities, as well as by changing the opening of the mouth through which the sound-waves are communicated to the outer air. These sound-waves *within* the resonance-cavities are what are termed in acoustics "stationary waves." In consequence, this whole volume of air becomes a self-sounding body, like a vibrating string or like the air contained in a drum. In the latter case, the stationary vibrations are produced by the non-musical tap of a stick.

From the above short resumé of the principal acoustic laws bearing on voice-production, the art of singing and speaking resolves itself into two very simple but fundamental principles, namely : First, the perfect attuning of the resonance-cavities to the pitch of the vibrating vocal cords, so that they, together, become a self-sounding instrument; and, secondly, the absolute avoidance of any disturbing factor which might, in greater or less degree, interfere with the stationary vibrations of air in the resonance-cavities, and thus prevent the air in them from being self-sounding. The first of these principles is natural, to a certain degree, to everyone, particularly in articulation; but in pure vocalization it must be educated in order to obtain the best results in voice-production. In this education and cultivation of the muscles—which change the lumen of the resonance-cavities and the opening of the mouth, in order to produce a quick and perfect attuning of these cavities to the pitch of the vibrating cords—lies the art of vocal culture. The second proposition, namely, the avoidance of the disturbing element, consists in the regulation of the breath necessary to set the vocal cords into sonorous vibration *without* surplus of pressure, so that no air-current will disturb or interfere with the stationary vibrations in the resonance-cavities.

Anyone who has ever watched a sleeping child, must know, by

experience, that the act of respiration is essentially automatic and not necessarily under the control of the will. If such were the case, the child would die for want of breath, because will-power is suspended during sleep. In the same way, anyone who is a close observer of his own sensations knows that position of the body greatly influences facility of breathing; and unconsciously we assume such positions, in waking as in sleep, as will give the greatest freedom of motion to the respiratory muscles. For our purpose, however, it is necessary to examine the action of these respiratory muscles in respiration a little more closely than is generally done, in order to substantiate the assertion in the title of this paper that "forced," and, therefore unnatural, breathing is deleterious not only to the art of vocalization but also to the health of the individual.

All physiologists agree that the process of respiration is purely mechanical, and consists in active expiration and passive inspiration; that is to say, the contraction of the muscles between the ribs draws the chest-walls together, and, with the relaxation of the diaphragm, aids in diminishing the size of the chest-cavity from below. Thus the lungs are pressed upon as a rubber ball is pressed by the hand, expelling the air contained within; while the relaxation of these same muscles and the contraction of the diaphragm increase the size of the chest-cavity, thereby producing a partial vacuum within the lungs, into which the atmospheric pressure forces the air to fill up the vacant space. This we call inspiration. The inherent incontractility of the lung-tissue itself aids in the expulsion of the air in expiration, and the action of the smaller internal intercostal muscles, by elevating and rotating the ribs upward and onward, facilitates the rapid expansion of the chest, while the diaphragm is pushed back into its relaxed condition by the release of pressure upon the abdominal organs below it. This counteracting action of the different muscles of respiration is the one factor which enables us, through the will-power, to regulate the rapidity with which the air-current rushes into the lungs or is forced out from them, and, with the aid of the vocal cords, enables us to regulate the amount of air-pressure necessary for voice-production, both in speaking and in singing.

It will thus be seen, without going into further details, that a co-ordinate action of all these muscles is necessary in breathing

during voice-production, and that any one set of muscles employed for respiration alone must necessarily be fatiguing, and thus injurious. We all know, for instance, that stammering is simply a want of co-ordinate action in the muscles of respiration, in connection with the action of the muscles of articulation. If a muscle of respiration, such as the diaphragm, alone is employed to fill the lungs with air and produce the expiratory air-current in the measured and rhythmical flow necessary for singing and speaking, without the aid of inhibitory action of the intercostal muscles, its work must necessarily be very much greater than is normal. The organs of the abdomen below the diaphragm are pressed upon so forcibly that, particularly in women, this repeated downward pressure often gives rise to displacement and consequent chronic disease of her pelvic organs. Further, any one muscle, although it may be able to do the work of its fellows, when thus employed soon becomes fatigued, and what is called in science the muscular sense (by which we are able to regulate automatically or by will-power the amount of contraction and relaxation) becomes greatly lessened. Therefore, if the diaphragm alone is employed for breathing, neither the rapidity of the respiratory movements nor the air-pressure can be regulated for any length of time with that nicety and delicacy which is so necessary in vocalization. For, as I have already pointed out, too much pressure destroys the stationary waves in the resonance-cavities, and thereby lessens the quality and volume of the sound; while insufficient pressure interferes with distinctness of utterance of the consonants. As the taking of breath in reading is the counterpart of punctuation in writing, and as sentences are not of equal length, the breath must be so regulated that the audience is not disturbed by gaps. If a nicety of breath-manipulation were not possible, how could anyone read intelligently and impressively such sentences as I have intentionally made use of in the introductory part of this paper? Fatigue of any portion of the body produced by inordinate muscular effort, has its influence upon the mind and, through it, upon the rest of the body, so that fatigue of the diaphragm, if often repeated, will produce disease in the larynx.

Gestures are the natural and automatic means of emphasizing speech, and as such, being made chiefly by the arms and hands,

perform a secondary but not less important part in elocution by aiding the respiratory muscles of the chest by their motion alone, and all the respiratory muscles by producing ease of position for the body and thus freedom of respiration. Unnatural, and, therefore, studied gesticulation, made with a view of illustrating the meaning of the spoken words, in most instances defeats its object and interferes with, rather than aids respiration, thus harming the individual. By its evident effort for effect it becomes ludicrous frequently and thus is injurious to our art.

Aristotle says that the art of delivery, whenever it is reduced to method, "will perform the function of the actor's art," adding that "the dramatic faculty (gesture) is less a matter of art than of nature." For is not he acknowledged the best actor who on the stage does not appear to act?

DISCUSSION.

MISS CORA M. WHEELER: I think I am about to present to you what is usually considered a phenomenon, a *rara avis*, a woman who, having a chance to talk half an hour, does not use it. For I am so thoroughly convinced that next to the excellent papers we have listened to, the most valuable thing we can have in this convention is discussion, a free interchange of ideas, that I hope I shall use less than half the time allotted me; and I want five or six to be ready to use three minutes each, aiming directly at this important subject of breathing, giving us all they have to give, and asking us anything they wish to ask.

I am glad, in the first place, that we have a paper from a physician. Our work is so broad in its aspect that we wish to invite help and assistance from all who have given study and thought to any special department of our art. I am not ashamed to be known as a teacher of elocution. I am proud of it. But I would rather be known as an educator. And as the whole is greater than a part, it is important that we do not run in too narrow a groove.

Col. Parker says that he does not believe in specialists in the education of little children. We can easily understand that when we realize that most of the work of the specialist consists in bringing the pupil back to the condition of a little child, in

certain ways, so that it may start fair. As Dr. Alger puts it, "to eliminate from the body all contractions, and from the spirit all prejudice." Then we are in a condition for reception. "Except ye become as a little child." We as a class ought to know more of anatomy and physiology, and perhaps I may be allowed to say that physicians as a class ought to know more of certain departments of our work.

Occasionally we hear of a physician who will say to a minister: "There is nothing the matter with your throat except that you use it wrongly; go to a good teacher of voice-culture and you will be all right," but the exception proves the rule. Occasionally we hear of a physician who says to a languid and nervous woman: "Learn to use the muscles of your thorax in breathing; learn to control the nervous forces and you will be better." But too often the growing girl who is learning to breathe, stand and walk properly, and to control herself, is told: "Oh you must not take gymnastics," without the physician having the slightest idea what kind of exercises she is taking, or what is their effect. We all, I am sure, gladly welcome intelligent criticism from able, thinking men in any department of education or of life-work which has a bearing on our own work, as almost all of them have.

On the subject indicated by the title of Dr. Seiler's paper there can be no discussion: "Bad Effects of Forced Abdominal Breathing." Everything that is forced is unnatural and, therefore, inartistic. We all agree, I think, on that; but we cannot all agree so well on the meaning of that word "natural." A pupil may come to me who, from habit, education, or environment, is so abnormal in his habits, we will say for instance of standing, that when I put him in the correct position, and show him how it was intended by the laws of nature and the laws of his body that he should stand, he says, "Oh, I can't stand that way; that is so unnatural."

So that if we agree that by "natural" we mean conformity with the laws of nature, so far as we can discover them we shall start fair.

I understand the gentleman to say that nature is to be followed and respectfully studied, not dictated to or forced; in that I agree with him. I think we also agree that not the amount of breath, but the control of the breath, the balance of the muscular effort, is what produces pure and beautiful voice.

The gentleman must have seen something in his varied experience that led him to see the necessity of taking up this subject. My experience has been that more harm is done especially with women, by insufficient breathing, than by overuse of the breathing-muscles. And it seems to me that it is quite time that those papers and magazines which treat on these subjects especially should give up the discussion of the method known as clavicular breathing. It consists in raising the whole framework of the body, the upper body, in order to lower it again. It seems to me that it has been sufficiently demonstrated that there is unnecessary muscular effort there, and that it does not give good control of the voice. I think it is a pity that we spend our time discussing or reading articles in favor of clavicular breathing.

We as a profession need to emphasize the necessity for freedom in the use of the muscles in the thorax. This is not the time to bring in, nor do I wish to bring in, the much vexed question of reformed dress for women, except in so far as it affects this very important subject, but when it has reached the point that generations of restricted waists have produced, even among scientists and physicians, the belief that woman must always and under all circumstances breathe differently from man, it is quite time that we took some stand in the matter. It is in that, if in nothing else, that we claim equality with man—in the right to breathe as nature intended us to breathe.

This is not the time either to produce statistics to verify my statements, but it is not difficult to follow out investigations in which the women of civilized and uncivilized races have been compared, and it has been found by those investigations that almost without exception the women of the uncivilized races, who have had no restrictions of dress or conventionality, breathe just like other human beings.

I have spoken of my wish that we might co-operate more with physicians. I would extend that also to singers, and I should reply most emphatically, "No!" to the question that was asked this morning as to the propriety of separating the study of the singing and the speaking-voice. I speak of this now because I wish to refer to an article in *Werner's Magazine* for April, 1892, I think, by Mr. Louis Arthur Russell, in his "Chats With Students," in which the correct action of the breathing-muscles

is as simply and truly stated as I have ever seen it, according to my ideas. As nearly as I can find out, those teachers who talk about abdominal breathing, and those who talk about diaphragmatic breathing, mean about the same thing. If I am wrong, I wish to be corrected in the discussion to follow. Whether their pupils do the same thing is another question. If the attention is called to the effect instead of the cause in the first place, there may be an abnormal muscular action which is not necessary to the breathing-effort, but accompanies it through wrong consciousness, consciousness of the wrong part in the first place.

Of course, the diaphragm is the breathing-muscle. The action of the abdomen results from that. It should be studied in the living subject, and with particular regard to the relation of the action of each muscle upon every other, of the bearing of the action of the rib-muscles, of the diaphragm, of the abdomen, of the muscles of the back, of all the muscles concerned upon one another. If the pupil, not having reached the condition of childhood, is unable to breathe normally, he must study it from some other living model, the teacher, perhaps, and gradually by patient effort work back to the normal kind of effort.

Now, if you will notice, after taking a full inspiration, while holding the breath, the tendency of the diaphragm is to fly back, to fly up to its former position, thus pushing the breath out. I don't care to quibble about terms, but it seems to me that the expiration is passive, if either is passive, rather than the inspiration, and it is in resisting this action, this tendency to fly back, that the breath-control of the voice finds its most important factor. Perhaps we do not give prominence enough to that part of it. It seems to me the grand principle of poise is just as finely illustrated in this as in any other part of the body, in resisting this pressing upward action. As Mr. Russell puts it, the abdomen is trying its best to push the breath out and the diaphragm is resisting it. Of course, it is very true, as Dr. Seiler states, that when too much breath pushes against the vocal cords it produces bad effects. If the effort to hold it back is made at the throat, it produces certain diseases of the throat. There is what is called "minister's sore throat," for instance, which results from that; and it produces bad qualities of voice. If it is not held back there the voice may be harsh, breathy. But you know all

about that as well as I do. It goes without saying that the girl who can hold her breath longer than anyone else in school does not necessarily possess this delicate balance of the muscular powers, which is necessary to perfectly controlled tone. But I fail to see why diaphragmatic breathing, waist-breathing, call it what you will—since we are all sure of what we mean—why it should be injurious if the waist be not so contracted that the muscles are unable to assist each other properly.

Dr. Seiler speaks of the diaphragm acting alone. I do not see how it can act alone, unless the other muscles are artificially and unnaturally prevented from assisting.

When I first began teaching breathing-exercises I did not dare to say abdominal to my pupils. I simply watched the sympathetic action of the body of the pupil. It depends on the intelligence of the pupil how much it will do to say. The teacher may wait and see that the action is becoming more and more normal.

There is exaggeration in everything. I do not think we ought to place too much emphasis upon the varied accompaniments of deep breathing, when the thing itself is so important and so little understood.

Lastly, let us not be in too much haste. Everything that is worth having is worth working for, and waiting for. Before this control can be utilized in ordinary speech and song it must sink into the mind, it must become self-conscious; and that takes time. There is no patent method of teaching voice-culture in six easy lessons. We must wait patiently and not expect miracles.

MR. ROBERT IRVING FULTON: It seems to me that Miss Wheeler has given us a sensible, straightforward view of this subject, and I am very sure that the strength of her own voice is an illustration of the truth of her theory. The question as it is announced for discussion in the title of Dr. Seiler's paper is simply answered when you emphasize the word "forced"—forced abdominal breathing. If you force any action you overdo it, some evil will be the result. Miss Wheeler has answered that.

It seems to me the best way to examine this question is to go back, first of all, to a few general laws. I can state them in a moment. What is the active function of any muscle of your body? Think for a moment. The *active* function of any muscle

is *contraction*. If I wish to draw up my forearm this muscle is active [*illustrating*]; if I wish to extend my arm I do not extend it by the strength of the flexor muscles, but nature has given me another muscle—the extensor—which I must contract, by which movement I extend my arm thus [*illustrating*]. There is also a reflex action, a certain elasticity of the muscle, which comes from the relaxation of the flexor muscle when I extend my arm, and from the extensor muscle when I draw up my arm [*illustrating*], but this is not the *active* function of those muscles. All through our bodies nature has given us two sets of muscles, acting in opposite directions and in harmony with each other. What has nature given us for that very important act of breathing? She has given us inspiratory muscles and expiratory muscles. She has given us a diaphragm which contracts, and draws down, making a partial vacuum in the cavity of the chest and the air from its own pressure rushes in through the nose or mouth or both. That is the active function of the diaphragm. By its contraction we inhale. Now, where is the muscle which corresponds to that? Here [*illustrating*] we have the abdominal muscles which contract and force the intestines up, pushing the diaphragm up, and pushing the breath out. There is the whole theory; that is nature's way of doing it. If I am talking to a large audience on a topic that demands loud utterance, I must give a greater pressure here [*illustrating*]. In conversation there is less pressure. This is the whole process of inhalation and exhalation, so far as those two sets of muscles are concerned.

As a matter of proof, look to nature. If we study and imitate nature, we shall have the most natural elocution. Miss Wheeler has spoken of the investigations with different types of people—how they breathe, and so on. I merely wish to add, briefly, that little children of all types and tribes, untrammeled by conventionalities, breathe exactly right. Put a little child upon a table and tell him to call out loudly; put your hands upon the walls of the abdomen, and you will observe that he gives the abdominal stroke, if he uses a loud utterance.

And that is what we must do. If we do anything else we go contrary to nature, and breathe improperly. The whole object of voice-training and elocution is to bring us back to nature where we were as little children.

MRS. ANNA P. TUCKER: I came to this Convention to hear and not to be heard. But I am a woman and the work of women is dear to my heart. I want to see them successful; and I feel I must say one word in regard to what has been said about this work being injurious to women. I can only speak from my own experience. I am at the head of quite a large school, and I have been teaching abdominal breathing for some time. I have young ladies with me who have practiced this kind of work and I have seen a great change in them, a remarkable change, after they commenced to use this method. I do not believe we should breathe differently from the men. I offer my own example to prove the contrary. I had had considerable trouble with my health, in one way and another, until I learned to drink in a good deep breath; since then my health has been perfect. I only say this because I want other women to have this same advantage. Let us take in all the breath that God intended we should.

MR. GEORGE R. PHILLIPS: I don't think God intended men and women to breathe differently. But when you have interfered with what God arranged, by a combination of fashion and the dressmaker, what are you going to do about it? These are the agents responsible for any difference there may be in the methods of breathing of men and women. It is the old story, however, "doctors differ and the patients die."

Now there are various theories about this system of abdominal or diaphragmatic breathing, and I was somewhat startled by Mr. Fulton's explanation of how the diaphragm works;—this great bellows muscle; he says put a child on the table there and tell it to cry out loud and you will observe the movement of this muscle of the abdomen. That is exactly the case. Only he states it in one way; I in the opposite way. When the cry is made the diaphragm goes down and not up. When I use it in speech it goes down. And here you will see why there is a difficulty with ladies. I am not corseted here—you will all admit that. Now, if I want to make a loud sound, these ribs here move outward [*illustrating*]. I could not make any loud sound if I were to allow the diaphragm to lie quiescent or endeavor to draw it up—I should choke. The moment the diaphragm ascends the breath is expelled. I have had to counteract the other method and always with good effect. I have had a great number breathe

the other way, and believe it the proper way. I have had doctors say that it was wrong; and then they would argue it, and say presently, "There is something in your method" and afterwards they would say: "You are correct."

THE PRESIDENT: There are just three minutes and this is a very important subject. If you will allow Mr. Fulton to come up here on the platform, and experiment with me, I will assist him in showing that abdominal breathing.

[Mr. Mackay then gave some practical illustrations of his method of breathing, by reciting several passages in a loud tone of voice in a manner to show the working of the breathing-muscles. The following was given:]

"He called so loud, that all the hollow deep
Of hell resounded; Princes, Potentates,
Awake, arise!!! Or be forever fallen!!!



VOCAL EXPRESSION.

BY AUSTIN H. MERRILL.

AS students of expression, our attention is necessarily directed to the imperfection of language as a complete representation of thought and feeling. The speaking of words, merely, however accurate and pleasing may be the articulation, does not constitute vocal expression. Mere physical tone adds nothing to the effectiveness of articulate speech. Indeed, the printed page may present to us beauties which appeal to the inmost recesses of our nature, and yet through the medium of speech may fail to impress, and come to us as indifferent narration or meaningless rhyme. In a letter to Mr. Edward W. Bok upon "Interviews," Mark Twain has expressed the same idea, although reversing the illustration. Says he: "The moment that 'talk' is put into print you recognize that it is not what it was, that an immense something has disappeared from it. Color, play of feature, the varying modulations of voice, the informing inflections, everything that gave warmth, grace, friendliness and charm, is gone. In your interview you have been most accurate; you have set down the sentences I have uttered as I said them. But you have not a word of explanation; what my manner was at several points is not indicated. Therefore, no reader can possibly know when I was in earnest and when I was joking, or whether I was joking altogether, or in earnest altogether."

Mere words and mere physical tone, I repeat, do not constitute vocal expression. Back of words are ideas, back of ideas are experiences; and in proportion to our ability to assimilate and suggest this experience do we get at the hidden truths of expression. Since articulate speech is not, then, a complete representation of thought and feeling, we have, as a natural consequence,

the science and art of expression, which, regarding language as the medium of intercourse, seeks to make it express clearly, forcibly and truly the conceptions of mind and heart.

Since voice is the servant of thought and the handmaiden of speech, it should be capable of manifesting every phase of human experience. Whether ascending in the grandly sublime, appealing in the pathetic or touching upon the humorous, the voice should be an instrument of power, and not the mere vocalization of breath. Unless we can manifest through our voice the earnestness, sincerity and sympathy of a real personality, then that voice ceases to be the instrument for which it was designed. Nature means the voice to be truthful. The child says, "I am not scared," and yet the trembling voice tells us that he is.

An artistic voice is one that has reached its best through intelligence, sympathy, refinement and culture. Erroneous ideas are prevalent as to what constitutes a cultivated voice. There are speakers and teachers of elocution who work more for loudness of tone than for purity and flexibility, and to whom vociferation is more pleasing and satisfactory than is sympathetic modulation. Strength and volume of tone are greatly to be desired, it is true; but it is a serious mistake to neglect those qualities of voice by which the very essence of being is made manifest. The possessor of a fine voice who is not thoroughly appreciative of the requirements of artistic speech, frequently yields to the temptation to use it for the purposes of display. In such cases we get voice at the expense of intelligence and good taste. You have doubtless heard speakers of reputation who failed to impress you favorably, because you were continually hearing between the lines, "What a fine voice I have!"

Again, is it not a mistake for students who are preparing themselves as teachers of elocution to spend their time and money in learning bird-notes, baby-cries, and various imitations of the sounds of nature? Such effects as these are, at times, pleasing and entertaining, but when the average school-girl prefers to recite "The Bobolink" to the lyrics of Tennyson there is at least an indication, on the part of someone, of misconception of the purposes of artistic vocal culture.

Prof. W. D. Whitney, of Yale College, in a work of his upon "Language and the Study of Language," says: "Words and

phrases are but the skeleton of expression, hints of meaning, light touches of a skilful sketcher's pencil, *to which the appreciative sense and sympathetic mind must supply the filling-in and coloring.*"

I desire to impress this thought as fundamental and exceedingly suggestive. For without an appreciative sense and sympathetic mind we may never hope to meet the requirements of effective speech, nor can we give to words and phrases that so-called "filling-in and coloring" which is, to my mind, the very essence of vocal expression. We should first recognize and appreciate the cause of expression. It exists in our very creation.

To us have been given powers of mind and soul. These powers were not designed to lie dormant, but demand an outward manifestation through speech and action. In analyzing the sources of inspiration we recognize in man a vital, intellectual and spiritual nature which is made manifest through voice, words and inflections. As social beings we think, feel and love. Every hope that burns in the human bosom, every aspiration that rises in the human heart, proves this inner life and the necessity for outward communication.

Expression, then, implies possession—it is the giving-out of thought, feeling, sympathy; and since impression determines expression, this outward manifestation will never be in the line of artistic expression unless that from which it comes bears the stamp of literary merit, refinement and culture. It will not rise superior to the perceptions of mind and heart, and so I plead for literary culture, for the appreciation of the beautiful and the law of nature.

The person who can see no beauty in Lowell's "Day in June" or Shelley's "Ode to the Skylark," is truly lacking in the elements of artistic expression.

Our profession will succeed only upon an educational basis. There must be a broad and intelligent culture, the harmonious development of mind and body before we can stand as representative of artistic expression or present the claims of our subject as a distinctive branch of knowledge. The mere instinct to express, the desire to pour out one's soul in speech, is not sufficient. You have doubtless heard persons in whom you recognized the spark of genius, and yet through a lack of taste, or through faulty

teaching, every form of natural expression had been perverted or misapplied. Dryden says: "Art may err, but nature cannot miss." This is an aphorism most important, suggesting, as it does, the trite though fundamental truth, that our highest art must come through an appreciation of nature.

Every critic, every teacher of elocution, everybody says, "*Be natural,*" and yet we hear and see on every side such unsatisfactory exhibitions of this so-called nature that we grow skeptical upon the subject. The trouble, however, is not with nature but with the interpretation. "Nature once understood, tends to prove herself." There is that in the make-up, the composition of mankind that responds intuitively when the chord of nature is touched and is equally quick to recognize and to reject that affectation and exhibition of self which frequently masquerades in the name of natural expression.

If it be true that "the aim of art is to conceal art," then *simplicity* must impress itself upon us as an element of artistic speech. The substitution of rant and affectation for honest, genuine expression has done much to deprecate and to bring into ridicule the study of elocution. It must be admitted that a great deal of this so-called elocution is not only a violation of the principles of art, but a reflection upon the intelligence and good taste of the audience. This is so for several reasons; as previously implied, it may be a lack of intelligence and appreciation. For the most part because of attention to mere externals and incidentals, and a failure to recognize and appreciate the fundamental, underlying principles which govern the science and art of expression.

We should cultivate a sympathetic nature—a nature which enables us to get into close touch with every phase of human experience. Without sympathy, intellectual appreciation and culture cannot meet the requirements of artistic expression, nor can we assimilate and present those hidden truths which have been referred to as constituting the essence of expression.

In conclusion, I would emphasize the artistic effectiveness of repose and suggestive reading. Granting the ability of conception and the power of rendition, there are limitations upon the reader which must be observed. The presentation of truth is an absolute essential, and yet an intelligent audience prefers rather to receive this truth from the light touch of an artist's pencil than

from the brush of the sign-painter. You have doubtless heard pathos presented so strongly that your sympathies went to the reader rather than to the hero or heroine whose misfortunes he depicted. The illustration given by Mr. Nelson Wheatcroft, in discussing this subject, is most apropos. With a few strokes of the pencil an artist may produce the outlines or suggestion of a face which we at once pronounce beautiful. Not a strong line has been drawn, scarcely more than the shadows have been given, and yet we supply the "filling-in and coloring" and say it is a beautiful face. Had the face been fully and completely drawn, the effect might have been different. We should then have had *his idea* of a beautiful face which may or may not have coincided with ours.

The application is plain. An audience is composed of individuals of widely different tastes; what pleases one may not be pleasing to another, and yet we know there is a common basis, as all can and do appreciate truth and nature. Suggest the truth clearly and definitely and allow the audience to complete the picture to their individual satisfaction and pleasure. There must be no uncertainty or indefiniteness upon the part of the reader. His part it is to appreciate and to assimilate every phase of that which he presents. Repress not his *knowing* but his *doing*.

DISCUSSION.

MISS KATHARINE ERWIN: The power of transmitting thought is certainly one of the greatest gifts with which the Creator has endowed mankind. Personal expression is twofold; there is one which appeals to the eye and another to the ear of the auditor. One is expression by means of the physical being, allowing the workings of the soul to manifest themselves through different movements and postures of the body. The other is giving forth these ideas in spoken words, by means of that wonderful piece of mechanism, the human voice.

These two forms of thought-transmission are strangely and closely connected, one being incomplete without the aid and support of the other, to add emphasis and correctness to the idea. That familiar idiom, "Actions speak louder than words," is by no means untrue, for oftentimes, as we all know, actions and silent manifestations of thought speak volumes where words

would be weak. At the same time vocal expression is generally conceded to be the stronger of the two modes, although either form alone is only partial expression, and may convey very little meaning. It is only when the two are appropriately and naturally combined that true expression is reached, and the idea is conveyed to the auditor like a finished picture, complete in all its parts.

Vocal expression, the power of transferring thought from one mind to another by means of the use of the voice, depends mainly upon interpretation. The ideas may be one's own, or they may be the written or spoken thoughts of others, but the same law applies, that the expression must correspond to the understanding or interpretation of the sentiment. Expression must clothe, give life and vitality to the thought. All persons, of course, do not interpret sentiment in the same way. Different individuals have different understandings, and this natural law of individuality should be strongly encouraged and cultivated. One's own honest and natural expression of a thought is far preferable to any imitation or any artificial method. We must remember that "Artificiality is not art; all art must rest on nature." Also that the mere recitation of words is a meaningless and monotonous waste of vocal and physical force, for these words are devoid of expression unless they be spoken with comprehension and understanding, and given such modulations and intonations as are pleasing and agreeable to the ear, and which will best bring out the mission which the author intends his words to convey. In order to properly express we must feel.

"To this one secret make your just appeal;
Here lies the golden secret: LEARN TO FEEL."

My experience in several young ladies' schools has given me an insight into the kind of training—or, rather, no training—in the power of expression which exists in the ordinary public school work. The young ladies who enter seminaries and colleges I have found to be girls who have received common school education, and who usually have graduated from high schools or institutions of like grade, and who are desirous of continuing their education into the higher realms of knowledge on firm and solid principles. The girls are generally bright and intelligent, and make rapid progress in their studies of mathematics, languages, history

and the sciences; but their knowledge on these subjects is marred by the fact that they cannot properly and intelligently express the thought which they have acquired. The reason for this defect is that they have not been taught in their earlier school-days the science of thought-getting and proper conception of sentiment. This most important factor in their education, which should have been begun in their primary days and continued throughout the entire course, has been woefully neglected, and, as a consequence, these girls come to the colleges and higher institutions of learning seeking mental development, without being capable of properly expressing their own thoughts.

My observation tells me that the majority of public schools, where the mass of future American citizens are receiving their education, devote probably five, ten or fifteen minutes per day to reading, which is often taught by teachers who know not the first principles of that branch, whereas thirty or more minutes are given to arithmetic, grammar or geography, reading coming in as a sort of a side-issue, probably omitted altogether if time be pressing. What person is able to give to others the benefit of his knowledge in other branches who has not been taught intelligent vocal expression of thought? In my opinion, reading in the public schools, instead of the humble position it occupies, should form a broad, grand basis, upon which all other branches will find a firm, safe and sure foundation. "The theory and practice of a true method should develop the vocal powers side by side with the growth of the mind; and by the time the student has reached the institutions of advanced learning he should be able to deliver his thoughts and literary efforts with the same proficiency that he displays in their verbal or written form."

Thus spake one whose power in the science and art of vocal expression was unsurpassed by that of any master,—one whose high standard of voice-production, flexible and sympathetic in its conception and rendition, had the power to move those who were so fortunate as to listen to its marvelous intonations as, I am safe in saying, no other voice has ever done. It has lent its power to promote tranquility in time of peace, and has echoed abroad throughout the land inspiration, enthusiasm and patriotism at a time when this nation was almost rent asunder by civil strife; doing good and elevating humanity in every phase. But,

alas! great voices must grow silent, great men must die; and we are now mourning the loss of this great master, so generally known and universally beloved. I refer, ladies and gentlemen, to that revered and honored instructor, James E. Murdoch, who has gone to his reward, and has left us—sad.

Expression is to a reader what color is to a painter. Without color, the outlines of an artist's picture are cold and cheerless; so spoken words without expression are uninteresting, monotonous, and meaningless in the extreme. Vocal expression, then, may be defined as the ability to transmit thought, feeling, sentiment, by means of a natural and correct interpretation, together with a thorough and complete knowledge and use of the vocal apparatus, its modulations and intonations. It is impossible to teach any form of expression by means of fixed rules. Any attempt of this kind will at once destroy all spontaneity and personality on the part of the pupil, and will produce only a labored and mechanical imitation; whereas true vocal expression should be the outgrowth of a pure, flexible, well-developed voice, and a natural, individual conception of sentiment.

There are, however, certain guiding principles which are invaluable in the work of expression. These should be given the pupils, not as a means of interpretation, but as aids in that direction. It is the duty of the teacher to guide the pupil along the lines of pure and natural vocalization, and to teach him to express properly his own conception, provided, of course, that his ideas be not inconsistent with the apparent meaning of the sentiment.

This science and art of expression is rapidly growing and gaining in the opinions of leading educators and thinkers, and the efforts in this direction of the many teachers who are earnestly and conscientiously endeavoring to elevate and advance this cause are made manifest by the position which the work of expression has attained in the minds of the learned, and also by the fact that so many of these teachers have met together for instruction and enjoyment in this Convention. It is also made evident that the progress we have made in the past only heralds that which is to come, by the interest and enthusiasm which has been displayed in the proceedings. Each day's work in this direction, each suggestion which is received and pondered upon,

brings us so much nearer that high ideal toward which we all attain.

" Though I doubt not, through the ages,
One increasing purpose runs;
And the thoughts of men are widened,
With the process of the suns.

Knowledge comes, but wisdom lingers,
And I linger on the shore;
And the individual withers,
And the world is more and more."

MR. GEORGE VINTON: I would like to say a little bit about vocal expression. I like good vocal expression; I like natural expression; but it seems to me that we don't all have the same idea of what "natural" means. I don't like preaching when it is done in that way [*illustrating*]; that belongs to the school of elocution which we are told is being relegated to the past. If I want to say: "That is a chair" I will do it naturally; I will not say: "That is a chair" [*illustrating*]. We can have by practice and study any kind of voice that we desire, that will harmonize with our temperament and our character. Vocal expression can be taught. But some men can't get away from habits. Henry Irving plays every part in that one tone. Some people when they talk are all breath; when they say "Yes," it is all breath [*illustrating*]. Some people talk away up in their nose here. Open your nose, if you want free open tone. Another thing; talk in the front part of the mouth. If you wish to be natural, do as the character would do. That sounds easy, but how many do it. How do they read in the public schools. I go in and ask them to read Oliver Wendell Holmes's little poem, "The Katydid," and how do they read it?

[The speaker here gave some illustrations of meaningless reading by children. He then showed his method of reading the same selections.]

MR. MOSES TRUE BROWN: The paper was finely given and finely conceived, and I thought of one illustration. The speaker gave us last night, as it seemed to be, about as well proportioned and natural reading, we should call it, as I have listened to. I think, however, we are liable to be led into error by the word "natural." What has been referred to here, time and time

again, as "natural," I should call "artistic." And whenever I hear anyone use the term "natural" I invariably think they mean quite another thing. For nature is crude and instinctive until it be regulated. We can hardly trust to our nature alone.

But what shall we call excellent reading? How well it has been discussed in this excellent paper, and in other papers. What would you call excellent reading? the finest artistic reading, if you choose? Well, here is an illustration. When Charles Dickens was in this country, more years ago than I care to recall, I went to hear him read. I became fascinated with the first monologue reader that America had listened to. He took his own novels; took out of them their essence, gave us their freshness, sought out the character that he liked to portray, and lived in that character upon the platform. I listened as he read "David Copperfield," and I never shall forget it; he described old Peggotty's boat on the sands, going on talking, and as he went on actually bringing on—there is no other way of describing it,—actually bringing on a storm at sea, and you saw Yarmouth, and Ham is there and little Emily, as you will remember; the red cap is waved and the sailor is going down at sea; he filled the whole Tremont Temple with the atmosphere of the tempest. Well, when we got out I asked a clergyman who had sat by me: "What do you think of that?" "Well," he said, "I liked it; but did you notice when he went on the platform there he talked away and really I didn't know where the reading began." Now that is it exactly. Mr. Dickens had that wonderful art of concealing the reader, and concentrating attention on the picture being presented.

MR. T. C. TRUEBLOOD: There is one matter connected with vocal expression that has not been touched upon, I think, at least while I have been present, and that is what we so often hear in our classes, especially among young ladies—I think the proportion is very much greater among them than it is among young men—and that is a habitual semitonic or chromatic melody. I will not say that it is because of their more tender, or gentler nature; that would seem to imply that those of their sex who do not use this peculiar melody are *not* tender, or gentle, and that would be a very wrong conclusion. It seems to me that this is one of the evils in vocal expression that we ought to eradicate

by the proper kind of voice-culture. I have known some of these people in answer to simple questions in the class-room to reply in pathetic tones in giving simple statements. The answer comes as pathos; the meaning and the voice are not attuned, they are out of harmony. The mind gives out a didactic answer and the voice gives it a pathetic coloring. Something is wrong.

[In response to requests for examples, Mr. Trueblood gave several, and asked if other members had met with this same difficulty in their classes.]

MISS SARAH TRUAX: I should like to ask Mr. Trueblood if he does not think that that peculiar tone is due to something in the feminine disposition which is lacking in the masculine? In most femininity we find a lack of boldness, of self-assertion, of positiveness, which may account for this. I don't say that it does, but simply ask if it may not be so.

MR. TRUEBLOOD: I should say if it were present in all the sex that that reasoning was correct; but that would imply, as I have said, that those ladies who do not possess or make use of this peculiar method of expression have less tenderness than others, which we all know is not the case.

A LADY MEMBER: I think pupils are often confused by the nomenclature, and the host of things they have to learn, the guttural, and the pectoral, and the orotund, and the normal, and so on, instead of more emphasis being laid upon pure tone. As has been said so often, let the mind be intensely impressed with the thought. A child has no trouble in expressing itself; it expresses anger, and antagonism, when it is six months old. It does not have to be taught the orotund.

MR. W. B. CHAMBERLAIN: The trouble is that the pupils are introspective, and do not think out. They are always fishing down into their memories instead of thinking out.

IS ELOCUTIONARY TRAINING A PITFALL TO THE STAGE ASPIRANT?

BY VIRGIL ALONZO PINKLEY.

WHEN I heard the opening prayer at this Convention I found that Dr. Johnson was trenching on my paper; when he made his opening address I thought he must have seen it; but when the President made his address I was almost ready to accuse him of plagiarism from a paper he had never seen. And so as the days have gone by one point after another has been touched upon until I began to think I should have to throw the paper away. But I have not time to write another and so you will listen to a number of old truths retold.

Before proceeding with my paper I will say that there has been so much said about the different ways of using the voice that I feel like telling an anecdote. You talk about the voice in the head, and the voice in the throat, and so on; and you speak about throwing the voice into the front of the mouth. This story is about a man who could throw his voice into one lung; thus showing marvelous control of it. A gentleman was traveling out west and on the train was a man apparently an invalid, whose condition drew upon the sympathy of every one on the train. The gentleman finally came up to him and asked where he was going: "To Colorado." [Coughing.] "Going to Colorado for your health?" "Yes" [in a wheezing voice]. "What is wrong with your health?" "My left lung is entirely gone [wheezing out the words in a husky whisper]. Going to Denver for my health." "Your left lung is all gone; but how is your right lung?" "Oh," he said, in stentorian tones, "My right lung is all right."

Is elocutionary training a pitfall to the stage aspirant? It is not. Now, that I have settled the question so definitely, why not take my seat without argument? Believing that those who as-

sert that elocutionary training is a pitfall to the stage aspirant, mean only to condemn ill training in that art, and the misapplication of that art, I shall most heartily add my name to that list, and argue along that line.

If we define life as being motion, how shall we define commotion? As being an intense form of life, perhaps. If this be true, a paper which was read in Columbia College, New York, June 29, 1892, must have been intensely alive, for it did raise a commotion. As the waters of a stream are preserved in their purity and sweetness by constant agitation, so I felt that the stir which Mr. Wheatcroft made by some of his daring declarations was destined to be productive of great good. His paper was refreshingly frank, and "mannerly modest" withal. I do not believe that he meant to shoot a single shaft at sensible elocution. I enjoyed his breezy presentation, and believed then, as I now believe, that it was his aim to arouse such thinking and discussion on the subject as would winnow the wheat from the chaff. Recent public utterances of his strengthen that conviction. One of the most startling statements which his paper contained was this: "Elocution is a fascinating pitfall for the student of stage art." If the gentleman had made this arraignment against false elocution, it would pass unchallenged. False elocution is a pitfall to the student of stage art, and it is just as truly a pitfall to the student of elocutionary art.

The public has seen so many meaningless writhings of the body; so many silly and extravagant contortions of the face, and has heard so many senseless risings and fallings of the voice, and exaggerated and unnatural emphases—all bearing the label (I should say *libel*) elocution, that, in the estimation of many, the very term elocution has become one of reproach.

Delsartism, a fad of recent birth, has been presented so frivolously and brainlessly as to almost wholly banish the word from the vocabulary of the intelligent. The craze has become so infectious that you will often hear, even reasonably well-educated people, using this phrase, "elocution and Delsarte." With equal accuracy we may say "the human body and the hand." With greater propriety we might say, "the United States and Chicago," for Chicago is a larger part of the United States than Delsartism is of elocution. The Delsarte part of the art of elo-

cution is to the entire art of elocution as a drop of water in the sea is to the entire sea. "Elocution and Delsarte" is as grammatically incorrect as it is illogical or tautological.

To return to some of the follies practiced under the name of Delsarte, let us suppose that Dr. Alger, after his eloquent and inspiring presentation of "The Place and Power of Personality in Expression," had given us a recitation in which he had thrust his left hand backward each time he moved the right one forward, and vice versa; suppose each time his left hand was sent to the side the right hand had been driven to the same extent to the opposite side—all under the feeble delusion that such grotesque action was essential to grace and equipoise; suppose each time he lifted his hands upward he had forced them to fall limp and lifeless at the wrist; suppose each time he looked out into space he had indulged in serpentine convolutions at the waist and neck, as the average Delsartian does—but why suppose the unsupposable? The nobility and scholarliness of Dr. Alger render him incapable of such folly. But are these writhings and contortions and superficialities and affectations never seen upon the stage? And has not the actor's art often been brought into disrepute because of these same defects?

An elocution which does not start from a well-informed mind and a sympathetic soul as its fountain-head, cannot be artistic elocution, whether employed on platform or stage. A gesture devoid of sense is as bad in an actor as in an elocutionist. It requires sense to make a nonsensical gesture significant or enjoyable. We may smile at an awkwardness which we know to be the outgrowth of ignorance or incapacity, but while we smile we pity. To affirm that right elocutionary training is a pitfall to the student of stage art, would be quite as rational as to affirm that inhalation of pure air is disastrous to life, or that the wings of a bird are a drawback to its flight.

The whole is greater than any of its parts. No part is so small that it is not essential to the whole. Yet there are those who, apparently, at least, would have us believe that a part—and that a large part, indeed—of the actor's art, is so far from being essential to that art as to be pronounced a pit into which that art may fall. Good elocution is as essential to good acting as the heart is essential to the circulation of the blood. If the actor's elocution

is bad, his art is defective in a very vital point, and such art is not high art. If his elocution is good, it matters not whether it be the product of fortuitous circumstances, or came direct through competent instruction, or in that costlier way—at the public expense, in no case is it a menace or a snare to one who would succeed on the stage.

The fact is, the arts of elocution and of acting and of oratory are identical to an extraordinary degree. In proof of this let us begin with the etymology of the word “elocution.” *E* means out; *loqui*, to speak; *ion*, the act of. Elocution, therefore, means the act of speaking out. To whom can the act of speaking out be more essential than to the actor?

Elocution is the art of speaking out through voice and gesture. Acting is the art of speaking out through voice and gesture. What is there to be spoken out by the elocutionist? Thought. What by the actor? Thought. How is the elocutionist to know what voice or gesture to employ? By consulting the thought. Where does the actor go for similar information? In many cases he goes—nowhere. There is, now and then, an elocutionist who goes to the same source, with the same lamentable, though legitimate, result.

When the actor fails to go to the thought to know what it demands of voice and gesture, or when he fails to intelligently adjust voice and gesture to those demands, it hurts him in the eyes of the wise not less than it injures the elocutionist who proceeds in the same short-sighted way.

The two greatest foes to the art of elocution or of acting are the charlatan and the ignoramus. The charlatan knows that he knows nothing, but, thinking that the general public also knows nothing, and looking upon the calling as a nimble winner of bread, foists his fictitious wares upon a public which does too often know so little of true art as to enable the charlatan to survive—aye, often to thrive.

Goethe, in his “Wilhelm Meister,” speaking of the actor as compared with the musician, uses these words: “Should not we, too, go as strictly and as ingeniously to work, seeing that we practice an art far more delicate than that of music; seeing we are called on to express the commonest and the strangest emotions of human nature with elegance and so as to delight? Can

anything be more shocking than to slur over our rehearsal, and in our acting to depend on good luck or the capricious chance of the moment?"

When I read the foregoing my mental commentary was that actors depend more upon the ignorance of their listeners than upon either "good luck or the capricious chance of the moment." The time is coming, and such conventions as this will hasten its coming, when the public will not tolerate the elocutionist or the actor who depends on good luck or the capricious chance of the moment, or upon the ignorance of his listeners. Let us all hail the coming of that day!

The other enemy of art—the ignoramus—is one who knows nothing of the art, but does not know that he does not know. He, too, has bread to win, and, vulture-like, he pounces upon those who, equally ignorant of the art, remunerate him for his crucifixion of that art. The antidote here, as in the case of the charlatan, consists in the enlightenment of the masses, to which end you are now contributing, and in so doing are doing God's service, I am sure.

We are taught through etymology the intimate relationship existing between elocution and acting. Listen, further, to Worcester's definition: "Elocution consists chiefly in the manner of delivery. It is employed in uttering with propriety the words of another, and it is requisite *for the actor*." Whoever claims that elocution is a pitfall which the would-be actor should shun, has Webster and Worcester and all great philologists, and history and human experience and your speaker for opponents.

There is some little distinction between the orator and the actor. The orator is supposed to speak his own thoughts, the actor and the elocutionist the thoughts of another. The art by which these thoughts may be most effectively expressed is the same, whether employed by actor or orator or elocutionist. Almost the sole distinction which I can discover even in the application of the art is this: The actor participating in the presentation of plays finds it necessary to habitually ignore his audiences, while much of the material in the repertory of the elocutionist is of such a nature as to enforce a direct appeal to his audiences. The instant the elocutionist becomes an impersonator he ignores his audience, and then is he in very truth an

actor. When he presents a play in monologue he becomes a whole company of actors, and a company such as you seldom see, if he be, in fact, an artist; for a large percentage of theatric combinations possess but one star, surrounded by satellites so dim that they but magnify the radiance of that star.

An Omaha critic, reviewing a recent monologue presentation of a play in that city, uses these significant words: "To see one person perform well a dozen parts gives greater pleasure than to see a dozen persons, but few of whom do artistic work, perform a dozen parts."

The question has been asked in this Convention (with the request that I should answer it): "To what extent may the elocutionist impersonate?" I would say that the elocutionist should impersonate to an extent commensurate with the demands of the composition he is to deliver. The degree of impersonation which an elocutionist may with propriety employ must, of necessity, be governed to a great extent by his individual temperament and physical endowments. Mr. Leland Powers is small and active, and tropical in temperament, and he dare enact a play with great fidelity. Mr. Alfred P. Burbank is tall, lithe, slender, and naturally inclined to action. He, too, can impersonate at pleasure—standing when he pleases, sitting where he chooses, walking and acting in harmony with his characters. Were he a man of ponderous frame and inordinate flesh, and of phlegmatic temperament, he would find it fitting to circumscribe the area of his action and limit the number of his movements. While this would, perforce, make his work less artistic, it would certainly make it the more enjoyable to his observers.

Elocutionary culture involves the training of the voice, the body, the intellect and the emotion. Which of these four phases of training can the actor afford to discard? I know it has been claimed that one may become a great actor without possessing breadth of knowledge or strength of intellect. The history of the art in the past, and the facts as they appear to us in the present, do not substantiate the claim. Those statements, trite and true—that "impression must precede expression," and that "nothing can be evolved until it has been involved," may be marshaled in advocacy of the value of knowledge as an aid to expression. "The elocutionist does not need to know much," you hear it sometimes

said. If that is true who is to blame? Those who pay him for his services.

"Ah," says one, "be in earnest, be sincere, have the feeling, and all else will be added unto you!" Now, that is a fallacy which is painfully prevalent. A speaker may be honest and yet very awkward. He may shed tears in earnest, while his listeners laugh in earnest. He may be full of feeling to the tips of his fingers, and be so indistinct in utterance as to render his feeling fruitless. I would not, by so much as a word, disparage the power, the influence of feeling, of intensity and sincerity of soul as a factor in the art of the actor or the elocutionist. Honesty coupled to awkwardness is preferable to grace allied to heartlessness.

"But," says another, "if you correctly conceive your character, and are imbued with the proper spirit, you will find that the voice in its volume will be equal to any occasion, and that it will be in quality exactly what it should be, and your gesture will fit itself faultlessly to the thought." Fine in theory; bad in practice. One can no more become a vocal athlete by the simple act of thinking, than a physical athlete by the same process. To have the right conception of a character or a composition, and to be endowed with the right emotion—these alone would not more certainly insure the volume and strength of voice and clearness of articulation necessary to the successful address of a vast assemblage, than a pugilist or a wrestler could make himself certain of victory by becoming familiar with the character of his opponent, and getting terribly in earnest during the encounter. When an oarsman, or a billiardist, or a pugilist is booked for a meeting that, in a few minutes or, at most, a few hours, means the making or the losing of thousands of dollars, he proceeds on the sage assumption that science is necessary as well as strength. Actors and elocutionists, by following a similarly sensible course, might escape a multitude of pitfalls much more serious than good elocutionary training.

Another believer in the theory that elocutionary training is a pitfall to the dramatic student, meets you with this most convincing argument: "The actor is born! He cannot be made!" That theory has many advocates. Within the year I have read: "The poet is born;" "the orator is born;" "the sculptor is born;" "the actor is born." At the next turn I look to see it

stated that the politician is born. We all know 'twere better *he* were never born. Being born is becoming fashionable. Born book-peddlers, born rail-splitters, born barnstormers. As I see the subject, there is, proportionately speaking, very little born. The babe is born light of weight both in body and brain. At an early age you see it smile and when you are on the verge of exclaiming "remarkable intelligence!" you often find that smile was but a prelude to a pain. We start with little, very little. After birth all is acquisition. Of course, there are aptitudes, tastes, tendencies, but question those who have become famous as poets, orators, actors, yes as elocutionists, and you will search far before you will find one who will say that he owes more to the accident of birth than to the genius of industry. In substantiation of this I could quote by the hour from the words of those who have become illustrious in these callings.

Again I say, I do not mean to underrate the influence of natural aptitudes. I do not affirm that inspiration is not a mighty factor entering into the life of art, but I do desire to emphasize the worth of work. There was a time when I believed that what is popularly termed the *divine afflatus*, was almost solely responsible for sublime flights in oratory, in acting, in elocution. During those days, if I was to take part in what we called exhibitions (and they were well named), I did not see the need of much practice. When I had the words by memory, I felt that my work was done. If I could go through on a gallop without forgetting a word, and using all the time, all the voice I had, I sat down, feeling that I had "said my piece" about as well as it could be said. I have since learned that thinking, studying, practicing, attention to detail, everlasting vigilance and industry are highways over which the one who would become an artist must journey. This is as true of elocutionary art as of any art, and as essential to the success of the actor as to the elocutionist. The actor may become the possessor of a round, rich, sonorous voice by methods such as any speaker must employ. Bad qualities of voice in one are quite as bad in the other. Grace of action or of attitude in one is no less graceful in the other. Not to have a voice and body of such strength, in such condition, and under such control as to adequately meet the demands of thought, is calamitous alike to each. Not to be able to delve into the inner

depths of an author's meaning and adapt voice and gesture to that meaning, is a pit in the path of an actor into which if he fall, the result is, or at least should be, as fatal as though he were nothing more than a mere elocutionist.

The number of actors whose fate it is to fall into the pit of failure is great indeed. The daily papers record a few of them. Proper elocutionary training might lessen this number materially, by removing the causes which lead to such downfalls; or, if not removable, by informing their possessors of their existence and thus sparing them the mortification and expense of failure on the stage.

By way of recapitulation let us take a swift survey, a bird's-eye view, of the approaches to the elocutionary art, and see whether time and toil, brains and soul are not involved. You may judge for yourselves how much or how little of this applies with equal force to the actor's art. This will also serve as a reply to those who think scholarship non-essential to elocutionary eminence. There is scarcely any branch of education that is not levied upon by the progressive student in elocution. The study is not solely one of fascinating pleasure or of play. This doubtless proves a sore disappointment to some. The earnest wide-awake student gives attention to respiration, which is as truly the life of speech as it is of the body; calisthenics which bears a fundamental relationship to gesture, giving easy action to the joints, pliancy to the muscles, symmetry to the body, and grace and poise to posture and to motion; phonetics, the science of sounds, separately considered, a mastery of which is as essential to correct pronunciation as the mastery of the twenty-six letters of the alphabet is to good spelling; etymology, as one of the greatest illuminators of the inner meaning of words; diction, or a training in the pure, precise, appropriate use of words; logic, in its development of the reason as an aid to analysis and the judgment as an aid to expression; criticism, as the art of judging impartially of the merits of a theme or a character, and the proper method of delivery; history, in its bearing on the rise and development of acting, of elocution, of oratory as a science and as an art; ethics, so far as it may be used in extracting from words their moral and emotional meanings; invention, the art of getting at the heart of thought and the discovery of suitable dress in

which to clothe it; æsthetics, by which we throw around delivery the mantle of the beautiful; geography, philosophy, philology, physiology, anatomy, hygiene—but why prolong the list?

Who shall say that elocutionary training, so conducted, is a pitfall to the stage aspirant?

DISCUSSION.

MR. F. F. MACKAY: Ladies and gentlemen, I am sorry that I am obliged to agree with almost every word Mr. Pinkley has said. I am sorry for it, because so much of it is true, and it reflects so much upon the theatrical profession. I am sorry for it again, because it takes some opposition to make me talk, and I would like to have had something to oppose. He has said but one thing upon which we can disagree; that was, in speaking of the power of impersonation, he said it depended largely upon the temperament and size of the man. I would say that Mr. Benedict DeBar, one of the best pantomimists and personators the stage has had within the past sixty years, at the age of sixty, and weighing 275 pounds, would do as fine a pirouette and dance as any person I ever saw upon the stage, when playing the part of *Robert Macaire* in the play of "Robert Macaire." Mr. De-Bar was considered an excellent dramatic artist. I cannot conceive that size has anything at all to do with this matter, although there is much matter in size. I am of the opinion that it rests entirely upon the pliability of the muscles, and their adaptability to the circumstances of the action.

The first proposition before us here is that the study of elocution is a pitfall to the actor.

I suppose, in order to handle the subject properly, we ought to say, first: What is acting? Acting is an art. There are two words in our language that limit the universe of things—Nature and Art. All that man finds here he calls nature; everything he makes he calls art. Nature is created; art is made. That is, parts of creation are rearranged by human power, and the result is called art. That term is generic. It covers two branches—the useful and the fine arts. What are the useful arts? The useful arts are the outcome of the mental and physical struggle to perpetuate the animal man. By the useful arts

we make plows, we harrow the fields, we mow the grain, we thrash the wheat; we bake the bread, and we feed the man; we shear the sheep and we clothe the man; we perform the work of the architect and we shelter the man. Everything in the useful arts is the outcome of the mental and physical struggle to perpetuate the animal man. There is still another class, called fine art, because it is an effort on the part of the mind to reproduce its impressions of nature. Whether it be sculpture, painting, music, poetry, or acting, fine art is an effort on the part of the mind to reproduce its impressions of nature. The painter seeks to reproduce his impressions of nature by the recognition of form and color; the poet seeks to reproduce his impressions of nature by harmonious arrangements of euphonious and picturesque words in rhythmic lines; the musician seeks to present his impressions of nature by a sequence of harmonious and pleasing sounds—from the bird-note to the deep-toned thunder. And this is all fine art. What does the actor seek to do? The actor seeks to make physical pictures of mental conceptions. How? By the tones of the voice, gesticulations, and poses of the body. Acting is, therefore, not only an art, but it is a fine art. One of the great advantages which we who pursue fine art have over those engaged in the useful arts is this: that, while the fine arts are unremunerative in their early stages, the useful arts positively destroy the artisan as they go. The fine arts not only develop and enrich the artist, but always please the beholder or the hearer. How does the useful art destroy the artisan? Let two men, excellent machinists, for instance, one at the age of thirty and the other at the age of sixty, go to the shop-door for employment. Which will obtain employment first? Undoubtedly the man of thirty, because his muscle has not yet worn out. There is no accretion to enrich the muscle; every movement of it is destructive. But in the field of the artist where would you go for the best painting, for instance? To Meissonier. You can't go to him now, but even at the age of seventy-five the world sought Meissonier rather than go to younger artists. Why? Because of the accumulation of thousands of impressions of nature upon his nervous system and the brain, the training of eye and of hand, and all the senses, thus giving richness and fulness and perfection to his art, enabling him to reproduce the fullest con-

ception upon his canvas in the utmost perfection of form and color.

Art must have a science underlying it. There must be science or there can be no art. How foolish, then, to say that elocution may be a pitfall to the student of acting. Elocution embraces within itself nearly three-fourths of all the art of acting. There is another branch of entertainment called pantomime, in which the elocution is almost, if not entirely, absent; but even in that they will talk to themselves. I have had the pleasure of acting with the greatest pantomimists of our time, the Ravel family, and I observed that during their pantomime they carried on conversations with themselves all the time. They would follow the action with articulate forms (their speech, of course, being undetected by the audience), but it aided them in holding the mind to the action they wished to perform.

What is the science that underlies the art of acting? It is the science of human emotion. In oratory the orator submits himself to his environment. If he has been trained in grammar, in rhetoric, in logic, if he has a knowledge of history, science and art and can recognize the beauties of nature, he simply submits himself on any given occasion to the impressions from his environment and those impressions act upon his individuality, and that makes the difference between him and any other orator who might speak on the same subject. With regard to the actor he is obliged to go to the text of his author, and instead of receiving his impressions from nature direct, he must receive his impressions of nature through the author. He is obliged to take a passage and analyze it, so as to get at its logical meaning, and then through logical deduction he must arrive at the emotional or sensational part of the sentence. How then can the actor do that kind of work intelligently without knowledge? How can he do it without having studied the English language thoroughly; and elocution, the art of speaking out, is a part of every language that is outspoken.

The difference between the actor and the orator, is that the actor must receive his impression of the emotion to be presented from the text of the author, or through the text of the author. He settles for himself that the passage means anger. He then refers to nature for the movement of anger in nature. When

he has settled that the passage means anger, then he comes to the elocutionary part, and presents through the author's words, by articulation, by pronunciation, by the ten factors of expression, the author's meaning as nearly as he can get at it. The difference between any two *Hamlets*, for instance, will depend, first, upon the ability of the artists to analyze logically the character of *Hamlet* and those surrounding him; and, secondly, upon the individualities or personalities of the two men. That must always make a difference in the presentation of one part by two, three, four, or more different individuals. It is said that actors are born, not made. I think that proposition is due to ignorance.

[At this point the chairman announced that the speaker's time had expired. On motion of Mr. Barbour, seconded by several members, Mr. Mackay was given time to finish his remarks.]

MR. MACKAY: I was just saying when our worthy Vice-President called me to order, that it is said that actors are born not made. That proposition will hold good, if it will hold good at all, with regard to any and every art that you can think of. Indeed, it is as true of the useful as it is of the fine arts. What does it mean? It simply means that a man has a sympathetic system, and an individuality that receives and gives off impressions in any direction, for instance, in the line of engineering, or in the line of banking or portrait painting, or in the line of acting, more easily and better than another individual. We are all born for something, and this constant claim of a special gift is one of the egotisms that I most heartily dislike.

The actor, if his art is to be relegated to feeling, would require simply his own knowledge. But is it possible that the beautiful works of Shakespeare, which are so grand in their philosophy, their poetry and their literature that by many they have been ascribed to the greatest scientist of his time in the English nation, Bacon (I do not believe in the Baconian theory, but it is a compliment to Shakespeare's works to be thus referred), that Bacon used all his five senses in receiving impressions and in giving them off no one can doubt—is it possible that those mighty works of Shakespeare shall be relegated to interpretation through the sense of feeling alone? Certainly not, in my opinion.

It was said yesterday that the question of actors' feeling had been settled by Mr. Archer's book. I do not admit that Mr. Archer's book settles anything upon this point at all, further than that Mr. Archer desired to write a book and publish it for money. It is a well-known fact that the dramatic art is popular, and when anybody can engage an actor to write an essay or to do anything in that line, it will very generally engage the attention of the public. Mr. Archer was clever enough to know that. He went to a lot of leading people and asked them whether they felt when they acted, and it seems that he found among a majority of them the opinion that their art is based upon feeling. It seems to me that a simple test of that matter will prove the converse of the proposition. For instance, let it be assumed that in order to present the melancholy, the anger, the indignation, the horror, the filial love, the hatred, etc., which we find in the character of *Hamlet*, that the actor himself feel the melancholy, anger, horror, love, and so forth. What follows? It follows that in order to present the death scene artistically he must feel the pangs of death; and if he feels the pangs of death he must die. Now, without using a slang term, that would be literally "running the argument into the ground;" positively burying it. What does the actor feel? The actor's individuality expresses itself, and differentiates between the character he presents and himself. His rational processes, by his will, dominate the situation. It is not possible that he could take into his mind the words of Shakespeare, and then, forgetting those words, represent them to the audience, for if he had become so involved in the sense and feeling, memory would for one moment be obscured, and he would rely upon invention, in which case he would be an author, not an actor.

The actor must take the words, analyze the subject, find the intention of the author, and the feeling which the author has intended to put into the sentence, and then present an imitation of the emotion. Emotion is made up of three parts: impression, sensation and the outcome; e-motion.

Perhaps, in justification of this position, I ought to give you an analysis of something. Take, for instance, the passage in the "Merchant of Venice" where *Shylock* meets *Salanio* and *Salarino*. He meets them on the street and they say to him: "How

now, Shylock; what news among the merchants?" He says: "You knew, none so well, none so well as you, of my daughter's flight." Now what is the situation? He knew that these two young men had helped his daughter to elope from the house. What would be the natural result of that knowledge? The sensation and the emotion called anger. How does this anger move? Perhaps none of you have ever seen anybody angry, but it is quite common. Anger moves with explosive utterance. Why? Because it is an impulse? It moves with head-tone. Why? Because it is tensile and draws the muscular system up to the highest tension, and so elevates the tone of the voice. It is quick in time. Why? Because of the excitation of the muscles and the nerves. It takes upon itself the radical stress; that is, the application of the force to the first part of the sound. Why? Because it is an impulse.

What, then, would be the vocal form of the answer? "You knew, none so well, none so well as you, of my daughter's flight." Explosive utterance, head-tone, radical stress, and declamatory force. Why? Because of the mental elation, at the time, because of the impression coming from the two young men who form the environment.

Let us take something a little more complicated. As the scene proceeds they refer to *Antonio*. They ask what news of *Antonio*? He says: "There I have another bad match; a bankrupt, a prodigal, who dare scarce show his head upon the Rialto; a beggar that used to come so smug upon the mart. Let him look to his bond; he was wont to call me usurer," and so on. *Salarino* says: "Why, if he forfeit, thou wilt not take his flesh; what's that good for?" What is his reply: "If it will feed nothing else"—there is the hypothetical part of the sentence, the basis of his conclusion—"If it will feed nothing else, it will feed my revenge." What is revenge? It is the thing taken because of hatred. "If it will feed nothing else," that is anger, the hypothetical part—explosive utterance, head-tone, quick time, rising inflection. Did you ever see a man angry who did not continue rising in pitch just as long as you would let him, until somebody says: "Stop; don't make a fool of yourself." The last part of the sentence refers to whom? *Antonio*. What is *Shylock's* feeling toward *Antonio*? Hatred. What is hatred? Hatred is chronic anger.

What do we mean by chronic anger? Anger that has in it the element of deliberation. And what does he propose to do? He proposes to take something from *Antonio*. He proposes to have revenge because of his hatred. What is this proposition to have something? It is determination. In the last part of the sentence you find anger changed into hatred—anger toward the young men—hatred toward *Antonio*. So it will change from the head-tone, explosive utterance, quick time, to expulsive utterance, orotund quality, often running down to the pectoral quality of voice, with downward inflection and vanishing stress. Stress is the application of force to the last part of the sound. You hear it when the dog says, with a low growl terminating with a snarl [*illustrating*], “You can’t come here.” So we have it thus: “If it will feed nothing else, it will feed my revenge.” And, then, he proceeds to give an account of his wrongs, and as he does so he runs into anger again: “He hath disgraced me and hindered me half a million, laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies; and what’s his reason?” He asks the question and at once gives the answer, “I am a Jew,” with a falling circumflex inflection which is always the outcome of double mental action,—mental duplicity. And so irony, contempt, scorn, all take upon themselves a circumflex inflection. “I am a Jew.” Now he proceeds to ask a series of questions, which the men must answer in the affirmative. “Hath not a Jew hands; hath not a Jew eyes, organs, dimensions, senses, affections, passions? Is he fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer as a Christian is? If you prick us do we not bleed; if you tickle us do we not laugh; if you poison us do we not die; and if you wrong us shall we not revenge?” The final falling inflection says: “That matter is settled, and I control it; of course, we will revenge;” for the falling inflection shows completeness of sense; the rising inflection continuity of thought. “If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example?” And then, as if he thought the mind could for a moment doubt what it should be, he says: “Why, revenge.” Then he expresses his determination, and the voice runs into a

low, harsh growl, and the animal expresses itself, and his hatred shows itself in the latter part, as he says: "The villainy you teach me I will execute, and it shall go hard, but I will better the instruction."

There are many ways of studying character. Some years ago, when "Caste" was first produced in this country, I was called upon to play the part of *Eccles*. I had never seen the play, and I was wondering what I should do with the character. I sat in my little studio painting; an artist had agreed to call to go out sketching with me. I was waiting for him, when the girl came in and announced that a gentleman was waiting below who desired to see me. I said to show him up, and presently I heard an unsteady step on the stairs, and a knock came at the door, and I said, "Come in." There stood before me a gray-haired man with a pair of old blue soldier pantaloons, a dirty Marseilles vest, a collarless shirt, a black necktie and a cap; and as he came in he said in a husky voice, marking almost every sentence with a gin cough: "This is a real case of charity; you are Mr. Mackay, are you not?" [Cough.] I said: "Yes; what do you want?" "Well," he said, "I have been unfortunate; I have been travelling for some time, and lost everything, [cough] and I was told, sir, if I called on you I might obtain assistance [cough]. I assure you, sir, I am a gentleman, [cough] and this is a real case of charity. I assure you, sir, I am a gentleman, [cough] a real gentleman." [Cough]. I saw it was an opportunity for study. I let him talk some time, and then I said: "How can I assist you?" "Hanythink you choose to give, sir; I assure you it is a real case of charity. [Cough.] You wonder, sir, why I stand before you in this condition; I was a young strong fellow, but I have travelled, but I am a gentleman, sir, a gentleman. [Cough.] It is the same old story, sir, 'shells of ocean,' sir, 'shells of ocean.'" [Cough.]

I gave him fifty cents and he departed. I made use of the experience the following week for the presentation of *Eccles*. That is one way to study.

On another occasion I was cast for the part of a villainous Scotchman in "Eileen Oge." I didn't know what to do with the part, and I chanced to be away out in the south part of Boston, I think it is, and I saw a dog out on a vacant lot; his back was broken. When I approached he was full of that vanishing stress

expressive of determination that I should not come near him. Although he could only move the upper part of his body, I thought it was a very good expression of determination, and I sat down near by and observed the dog. The man that I had to play had been shot and had gone to the hospital for six weeks, and when he returned he had to go to the man who employed him, for he was secondary villain in the matter. The result of my study of the dog was shown in the last scene between the two villains of the drama. I followed out the method, the obstinate determination of the bulldog, and it was thought to be very effective in that case.

The successful actor doesn't have such an idle life, if you please; nor is he born, nor can he depend wholly upon feeling, but he must first know his grammar and his rhetoric, in order that he may properly interpret his author; and then he must know the proper method of expressing the emotions which the author has intended to portray. Where some of you would say "passion," I say "emotion." He must find what emotions are to be represented, and then he must go to nature to see how those emotions move in nature; he must revivify the words of the author by bringing in his knowledge of nature. [*Looking at his watch.*]

Mr. President, I did not know until now how much of your time I had been occupying. I think you should have called me down some time ago.



MARC ANTONY'S FUNERAL ORATION AS A STUDY IN TACT.

By S. H. CLARK.

IN approaching critically any work of art, a poem, a painting, a statue, a building, it is of the first importance that the critic should view it from the right standpoint. A work of art has a unity which binds it together. It has a purpose, a meaning; and all criticism that does not recognize this must be futile. Let me not be understood as saying that the artist consciously intends to imply in every detail all that the critic finds in the work. Often it is a mark of genius that its most startling effects are produced unconsciously. Yet these effects are present, and contribute their share to a complete artistic product. Every detail must bear its proper relation to every other detail, and to the whole; and it is my purpose to-day to examine critically, and I might add inductively, the oration of *Antony*, with a view of testing it according to this canon. I believe a similar process should be adopted with every selection we teach; for it is useless to attempt to interpret an author before an audience unless we understand his intention. Once discover this, and every detail will be seen and portrayed in its proper relation. Miss it, and no amount of art in the rendition of details can compensate for the failure to perceive the unity.

There are many pupils who read a pathetic passage with an expressiveness that brings tears to the eyes; who portray love, anger and hate with a naturalness not to be surpassed. And yet when these emotions are dragged in for no other purpose than to show the reader's ability, then, no matter how well expressed, they become ridiculous. A simple illustration will show my meaning.

In Eugene Field's pathetic ballad, "Little Boy Blue," the central idea is that of a parent who comes upon some toys, once the property of a child, now dead. After sadly recalling the time when the toys were new, there recur to him the child's last words—

"Now, don't you go till I come,' he said,
'And don't you make any noise;
So toddling off to his trundle-bed
He dreamt of the pretty toys."

There are those who imitate most closely the voice of the child in the first two lines, and do it well; but can you not see that a father, under such circumstances, would not, if he could, make any attempt to reproduce the voice-quality? His tones would show the spirit of the child blended with the sorrow that the picture engenders. The more clearly he recalled the actual voice and manner, the more keenly would he feel the loss, and the more surely would a sense of that loss beget an emotion the very opposite of that happy one which animated the child, and which the reader erroneously represents. Therefore, I say, the more perfect the art that here reproduces the child-voice and manner, the more ridiculous it becomes. "In art no detail liveth for itself."

Again, you are all acquainted with "Lasca," by Desprez. Often as this selection is read, I have never yet recognized that pathetic strain running throughout, which is to me the key-note to the character of the speaker; that ever-present strain, now clear and unmistakable, now almost lost amid a more pronounced harmony. As I conceive it, the speaker is a well-bred man, who has passed the idle moments of a rancher's life in the company of this wild, passionate girl. At the time he has no perception of the real nature of his feelings toward *Lasca*. With him it is "L'amour fait passer le temps." She sacrifices her life to save his; and, the reason being perhaps unknown to himself, his wild life loses its charm, and he returns to society. It, too, has lost its charm; and he wanders aimlessly, listlessly, from drawing-room to drawing-room, in the vain hope of reviving the interest that social life once had for him. I am convinced that the author intends to portray a character that is suffering under the weight of a great heart-sorrow, of whose true nature he is in no

wise aware. At last, to some bosom friend, he is constrained to tell the story of his life in Texas, with *Lasca*. He describes her form, her features, her love for him, her fits of jealousy followed by repentance; then her noble sacrifice by which she lost her life. As he finishes the recital, it bursts upon him that he loves her, had loved her all the while, and he concludes with the heart-breaking query—

“I wonder why I do not care
For the things that *are* like the things that *were*!
Does half my heart lie buried there in Texas,
Down by the Rio Grande?”

To me it appears that while the man's thoughts may often have reverted to *Lasca*, he had never known that his love for her was so deep; and the narration of the story of her death, reveals him to himself for the first time. The lines quoted show this conclusively. The loss that he has suffered colors all his subsequent life, and his very tones betray unconsciously the depth of his sorrow. This, then, is the unity which must be preserved throughout. The speaker's restless longing, depicted in the opening lines of the poem, and the dissatisfaction with his surroundings are not, as he imagines them to be, the result of separation from Texas life, but of a void in his existence which only *Lasca* can fill. To portray him properly and adequately the reader must never forget this longing and the ever-present knowledge that *Lasca* is dead—*Lasca* is dead.

And do you know that there are those who try to show their acumen by improving on the author? They show their utter lack of appreciation of the beautifully pathetic suggestiveness of the lines by changing them thus—

“Do you wonder why I do not care
For the things that *are* like the things that *were*,
When half my heart lies buried there in Texas,
Down by the Rio Grande?”

Of course, this changes the meaning of the whole selection. I suppose these “improvers” think they are doing the author a good turn, just as Dryden did when he brought Shakespeare “up to date.”

Is it not too bad that because people cannot find a meaning in certain lines they must perforce proceed to amend the passages

according to their own ideas of what they should be? Such emendation is vandalism, and evidence unmistakable of utter inability to appreciate the delicacy of literary art. And, nevertheless, these misconceptions are of daily occurrence, as you well know. Such is the work that brings our art into disrepute and gives opportunity for the wits and paragraphers to get off their jokes at our expense. Small wonder that some of us shudder at the term "elocutionists," and that we are termed "yellocutionists."

I speak plainly on this subject, because I feel that this is a matter too serious to pass over lightly. We must rescue the profession from out of the hands of the Philistines, and to do so we must make our reading so immeasurably superior to theirs, I mean intellectually superior, that their occupation will be gone. We will keep the term elocutionists for ourselves; let them seek a new one.

To resume. My purpose in choosing a subject of which, on first thought, the appropriateness may not be apparent, is this: There are many ways of approaching a subject. The purpose of getting the central idea is one way, and I think the principal one. I make no claim that this is the only method of dealing with the oration. But I trust that I may make my analysis sufficiently suggestive to justify the selection of such a study. Method in literary analysis receives too little attention among us. In the hundreds of works on elocution how much space is devoted to this branch of the art—of all the branches the most important? I repeat, most important; because, while he who understands well does not always read well, yet all the voice and gesture technique in the world, and we need both, will never enable one who does *not* understand, to present his author faithfully. As I proceed you will notice that no attempt is made to analyze the selection in detail, but to examine it only with a view to getting the right standpoint. My desire is to impress upon you the vital necessity of such a procedure with all selections; and if I succeed in this it is of no material difference whether you agree with my particular conclusions or not. The examples before cited show you how safe a guide is the possession of the central idea. There is but one way to read the lines for him who has that guide; there are a dozen for him who has not. We are constantly told "use your imagination," "you must get the leading idea," etc. I select the oration,

then, not because I believe the discovery of *its* central thought is of so much value, but to illustrate a method, believing that one concrete example is often of more value than a whole volume of abstract principles. I doubt not that in certain particulars many conclusions will differ from mine; and, no doubt, rightly. But you will entirely misunderstand my purpose if, in the discussion, you consume any time with the details. It is the method I want you to discuss, not the results. Two great scientists, with the same data and method, may reach different conclusions; but no one can dispute that by scientific process only can we hope to discover truth.

Let us turn for a moment to the characters in this great scene. They are three: *Brutus*, *Antony*, and the mob. You recall the first act of the play, from which we learn how easily that mob has transferred its allegiance from the conquered Pompey to his conqueror Cæsar. From the subsequent action we learn how the victor has retained that allegiance, and how, after his assassination, they clamor for satisfaction. *Brutus*, who alone of all the conspirators was actuated solely by motives of patriotism, mounts the public pulpit, in response to their angry cries, "We will be satisfied: let us be satisfied," and proceeds coldly and logically to lay before them the conspirators' reasons for their action. His arguments are addressed to the reason only, and for the moment produce the desired effect. As he concludes, the various citizens loudly express their approbation thus:

All. Live, Brutus, live! live!
1 Cit. Bring him with triumph home unto his house.
3 Cit. Let him be Caesar.
4 Cit. Caesar's better parts
Shall now be crown'd in Brutus.

Meanwhile, *Marc Antony* appears on the scene with the body of *Cæsar*. Now, what is *Antony's* position? He has promised *Brutus* that he will say nothing against the conspirators, nothing to extenuate the course of *Cæsar*. He hears the approving cries of that angry mob, and knows full well that only by the utmost tact and discretion can he hope to attain his end. His course is beset with rocks and shoals. To guide his craft safely to its haven requires the utmost coolness. He well knows that for the moment the conspiracy is in the ascendant, that the mob is friendly to

Brutus, and strongly antagonistic to *Cæsar* and his friends. For aught he knows there may be spies among them ready to carry reports of anything he may say, straight to the ears of *Brutus*. The difficulties in the way of carrying out his plans are many; the obstacles wellnigh insurmountable. In all he says there is a double purpose. First, to incite the mob to rebellion against the assassins of *Cæsar*, and, second, if he fails in this, so to fashion his remarks that, if reported to the conspirators, he may not be charged with having violated his troth. No easy task, you will agree. Let us see, then, how he performs it.

Slowly and deliberately, with the utmost modesty in his demeanor, he ascends the public chair. His first words are full of humility, and are a public recognition of the sovereignty of *Brutus*.

"For Brutus' sake, I am beholding to you."

They are uttered so softly that, amid the cries of the excited mob they are hardly audible, and the fourth citizen exclaims:

"What does he say of Brutus?"

3 Cit. He says, for Brutus' sake,
He finds himself beholding to us all.

He replies:

"T were best he speak no harm of Brutus here."

Others join in:

1 Cit. This Cæsar was a tyrant.

3 Cit. We are blest that Rome is rid of him.

Without seeming to hear these remarks, *Antony* makes an effort to begin, but without avail. At last the second citizen cries,

"Let us hear what Antony can say."

All. Peace, ho! let us hear him.

And upon the momentary lull which follows *Antony* launches his first words. Not in the declamatory manner so frequently heard in the rostrum; but quietly, earnestly, as of one who desires in a few words to take advantage of an opportunity that may not present itself again. He desires to assure the mob that he has not come to vindicate the actions of *Cæsar*, but merely to pay a humble tribute to the memory of a dear friend. The words have the desired effect. The commotion subsides, and more deliberately the orator proceeds.

I need not dwell at length upon the next twenty-five or thirty lines. *Antony* loses no opportunity of showing his regard for *Brutus*, calling him the “honorable Brutus,” and the “honorable man.” Whatever be the real nature of his sentiment in uttering these words, there is no doubt that to the mob they convey not the slightest trace of irony or ridicule. He makes his strongest point with them at the outset by agreeing with their estimate of *Brutus*. To have done otherwise, would have defeated his purpose at the very beginning. His first statement is most suggestive, and is the *leit motif* which so frequently crops out through the oration. I mean his endeavor to excite in them a feeling of pity for the dead hero. He must do that before he can hope to overcome the effect of *Brutus*’s speech. Seeming to acknowledge that *Cæsar* was ambitious, he frankly calls their attention to the awful retribution that followed.

“The noble Brutus
Hath told you Cæsar was ambitious;
If it were so, it was a grievous fault,
And grievously hath Cæsar answered it.”

He then proceeds to show them certain attributes of *Cæsar*,— attributes which, at one time, had so endeared him to the populace. His valor, followed by his glorious military victories, the coffers filled with gold taken from the enemy and the long line of captives that followed in his train; the tenderness of his heart, his love for the common people. But after each of these statements you note how careful he is to pay his meed of tribute to *Brutus* and his friends. All these statements are made without comment; and although they contradict flatly the statements of *Brutus*, he adds,

“I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.”

and these words were really intended for the ears of *Brutus*.

He has said enough to give the populace food for reflection; now he will see if his words have been of any avail. Appealing to their former love for the dead hero, he appears to be overcome with tears, and he turns his back upon them.

“My heart is in the coffin there with Cæsar,
And I must pause till it come back to me.”

Although his head is bent low, and he appears entirely oblivious

to his surroundings, we can rest assured that his ear is on the alert to catch the slightest suggestion that would give him the cue how to proceed. He has not long to wait. Already the seed of dissension has begun to sprout, and the first citizen exclaims:

"Methinks there is much reason in his saying."

2 Cit. If thou consider rightly of the matter,
Cæsar has had great wrong.

3 Cit. Has he, masters?

I fear there will a worse come in his place.

4 Cit. Mark'd ye his words? He would not take the crown:
Therefore 't is certain he was not ambitious.

1 Cit. If it be found so, some one will dear abide it.

3 Cit. There's not a nobler man in Rome than Antony.

Already they begin to waver, and *Antony* resumes. He has his cue. Again paying his tribute to *Brutus* and *Cassius*, he shows the mob the will of *Cæsar*. But, not yet fully assured of the outcome of his remarks, he artfully replaces it within the folds of his toga, and tells them that he does not mean to read it, which if he should do

"They would go and kiss dead Cæsar's wounds,
And dip their napkins in his sacred blood,
Yea, beg a hair of him for memory,
And, dying, mention it within their wills,
Bequeathing it as a rich legacy
Unto their issue."

This shrewd procedure, which *Antony*, with his knowledge of the world and men, knew would inflame them, has more than the desired effect. He has compelled them to demand of him the reading of the will. His double purpose is again evident. How spontaneously and unconsciously the

"T is good you know not that you are his heirs," falls from his lips! He will excite them to madness by pretending to desire to keep from them the knowledge which they crave; and, on the other hand, he has proof conclusive to present to the conspiracy that he told the mob that he must not, would not, read the will, but that they finally compelled him to do so.

Many times they interrupt his remarks and each time more angrily, more impetuously, demand the will, until finally he ventures a criticism of the action of the conspirators. He says,

"I have o'ershot myself, to tell you of it.
I fear I have wronged the honorable men
Whose daggers have stabbed Cæsar; I do fear it."

There is no denying the fact that he is throwing out a challenge in these words. If they accept it, he has left a way of escape open in his, "I do fear it." The sarcasm in the "honorable men" comes first, not from *Antony*, but from the fourth citizen. He who but a few minutes before had threatened—

"T were best he speak no harm of Brutus here,"
now says,

"They were traitors! Honorable men!"

The second citizen follows with,

"They were villains, murtherers! The will! Read the will!"

Then *Antony* remarks,

"You will compel me, then, to read the will?"

And, with the utmost humility, a tribute which seldom fails in its effect upon the lower orders, the noble statesman and general continues:

"Shall I descend? And will you give me leave?"

Naturally the leave is accorded, and a ring is formed about the corpse, and *Antony* descending from the pulpit, takes his place before the bier of *Cæsar*.

Now we note another masterstroke. The body of *Cæsar* lies extended before their eyes in the very garment in which he met his death. *Antony*, overflowing with emotion, calls their attention to the first time ever *Cæsar* put it on. The occasion was a summer's evening after he had overcome Rome's inveterate enemy, the Nervii. Two points here are worthy of attention: The contrast between the quiet summer evening, after the day of bloody but victorious battle, and the present circumstance; and, second, appeal to their patriotism, when he recalls for them that glorious victory. Then, in most dramatic fashion he picks out the murderous rents in the garment, describing each. He says:

"Look! in this place ran Cassius' dagger through;"

and with their imagination all aglow, he, as if carried away by the irrepressible conflict within him, pours forth his soul, showing that *Cæsar's* death was more the result of the base ingratitude of his nearest friend than of the blows of the conspirators' daggers. There is no longer any attempt at concealment. His whole manner is that of one who has not premeditated his words, but who

seems to be carried on by the impetuosity of his feelings. Ending, he bluntly flings forth defiance in the words:

“Then I, and you, and all of us fell down,
Whilst bloody treason flourish'd over us.”

And again tearing aside the vesture that hides the face of *Cæsar*, exclaims:

“Look you here,
Here is himself, marr'd, as you see, with traitors.”

Throughout his remarks, *Antony* has used the utmost care in no wise to separate himself from the mob. It is always us, and you and I; and instead of appearing as a special pleader, he seems to be defending the cause of the people. And that mob which, ten minutes before, had turned a deaf ear to his words, and with noisy clamoring for *Brutus* to become their leader were pouring forth their wrath upon the head of the defenseless *Cæsar*, are now pouring forth tears of pity upon his cold and rigid form. At last the second citizen sounds a new note. *Antony* has won their ear, and is now again waiting to see what course were best to pursue. The second citizen intimates it:

“We will be reveng'd !”

And the mob driven almost frantic take up the cry:

“Revenge! About! Seek! Burn! Fire! Kill!
Slay ! Let not a traitor live!”

The average orator might have stopped here and left the mob to its own resources. But *Antony* knew too well that the flame kindled by his pitiful narration was more than likely to die out unless additional fuel were added, sufficient to kindle a blaze that could not be extinguished until it had consumed the entire structure that the conspirators had reared. Showing them the will has given him the opportunity of continuing his discourse. But he has shrewdly turned aside, and reserved the actual reading of it for the final stroke. As the mob rush forth he calls them back, knowing that the temporary restraint will react in his favor at the proper time. To make assurance doubly sure he again pretends to disclaim all intention to inciting them to mutiny. Pretending to endeavor to extinguish the blaze, in reality he adds more combustible matter. With the subtlest of irony he disclaims for himself all powers of the orator, which powers he attributes in a high degree to *Brutus*, and then fans the flame with—

"but, were I Brutus,
And Brutus Antony, there were an Antony
Would ruffle up your spirits, and put a tongue
In every wound of Cæsar that should move
The stones of Rome to rise in mutiny."

This is the cue, which the mob eagerly accepts.

All. We'll mutiny.

1 Cit. We'll burn the house of Brutus.

3 Cit. Away, then! come, seek the conspirators.

Seeing that they are ripe for action *Antony* plays his trump card. Thus far they have been actuated solely by pity; now he will give them a *personal* incentive to avenge their hero's death. Again he calls them back to read the will. They can hardly wait. They are as eager to pounce upon their prey as are the famished lions of their amphitheatre; and when the will reveals that *Cæsar* was their truest friend, as modern history proves him to have been, the dam gives way and the mighty pent-up waters of their emotions rush forth, an irresistible stream which nothing can withstand.

1 Cit. Come, away, away!
We'll burn his body in the holy place,
And with the brands fire the traitors' houses.
Take up the body.

2 Cit. Go fetch fire.

3 Cit. Pluck down branches.

4 Cit. Pluck down forms, windows, anything.

So, howling, shrieking, yelling, mad with a sense of their own burning wrongs, they rush forth to avenge their leader's death.

As we look back over the ground with the light furnished by our study, we are astonished after all at the tremendous result produced by such slight means. As *Antony* says, "he has told them only that which they themselves did know," but his power has been shown in the manner and time of introducing that knowledge. His speech has had none of the cut-and-dried appearance of *Brutus's*. We see plainly that he has had an objective point, but he has shrewdly allowed the mob to lead him, instead of appearing to lead them. Ever on the alert, he has taken advantage of every favorable opening. Never has he lost sight of his two great objects, until they have merged into one.

When that frenzied crowd rush from the Forum, bearing with them the body of *Cæsar*, *Antony* knows that *Brutus* and *Cassius*

are powerless to arraign him. His purpose is accomplished. Alone, there is no more need for dissimulation. Aglow with a sense of victory, and gloating already over the vengeance within his grasp, he launches forth his final words:

"Now let it work. Mischief, thou art afoot,
Take thou what course thou wilt!"

DISCUSSION.

[In the absence of Mr. Holt, his paper was read by Mr. George R. Phillips.]

MR. WALTER V. HOLT: The controlling *motive* in the speech of *Marc Antony* over the dead body of *Cæsar*, has been so ably analyzed by Mr. Clark that it must be recognized by those who have heard him. But, may not a consideration of the *mental* condition which inspired the speech, throw more light on the subject? It seems to me we find that mental condition revealed in the scene which immediately precedes that of the famous oration over the dead body of *Cæsar*,—the latter part of Scene 1, Act III.

Friendship was one of the strongest feelings of the ancient world. *Antony really loved Cæsar*. The murder of this friend so deeply loved, so highly reverenced, awoke in him the settled purpose of revenge. How? The conspirators were apparently triumphant. But *Antony* had not yet blunted his keen intellect by his unreasoning passion for *Cleopatra*. Subtly joined hands with sincerity. The servant who brings the seeming-humble request to *Brutus*, brings also the key-note of *Antony's* plan,—apparent agreement, real opposition!

"If Brutus will vouchsafe that Antony
May safely come to him, and be *resolved*
How Cæsar hath deserved to lie in death,
Marc Antony shall not love Cæsar dead
So well as Brutus living."

Not for a moment has *Antony's* friendship wavered, but he must seem to yield, without committing himself, for he must reach the ears of the populace.

Brutus falls into the trap.

"Tell him, so please him come unto this place,
He shall be satisfied; and, by my honor,
Depart untouched."

Antony comes, already planning for the funeral speech: but his self-control is not yet a match for his grief. The dead body of *Cæsar* wrings from him the cry: "O mighty Cæsar, dost thou lie so low!"

Rising, confronting the conspirators, he utters his loyalty to *Cæsar*, asking for death, closing with the same undercurrent of irony which later finds definite expression in "honorable men"—for he calls them

"The choice and master spirits of this age."

His former friendship, his thirst for revenge, make him wily. In *Cæsar's* blood he pledges himself to be their friend if they will give him reasons "Why, and wherein Cæsar was dangerous." Only once more does his heart overcome his self-control. The key of his unflinching self-control with the mob, his relentless vengeance on the conspirators is found, I think, in the lines beginning "That I did love thee, Cæsar, it is true," and ending with the angry interruption of *Cassius*. For *Cassius*, better versed than *Brutus* in men's natures, scents the hidden danger. Notice the haughty, yet still humble excuse of *Antony*:

"Pardon me, Caius Cassius,
The enemies of Cæsar shall say this:
Then, in a friend, it is cold modesty."

Notice, also, the consummate skill with which he gives them to understand that he is friends with all, if only he may know the reasons for their deed. When *Brutus* answers,—

"Our reasons are so full of good regard
That were you, Antony, the son of Cæsar,
You should be satisfied."

He replies, "That's all I seek," and asks permission to

"Produce his body in the market-place,
And in the pulpit, as becomes a friend,
Speak in the order of his funeral."

Brutus grants it, against *Cassius's* judgment.

The market-place, the populace, *Marc Antony* has won, for he understands the ebb and flow of popular opinion, knows the contents of *Cæsar's* will, and realizes that he can outwit the conspirators.

Left alone with the dead body of his friend—"the ruins of the noblest man that ever lived in the tide of times," he vents his hatred for "these butchers," and prophesies the "domestic fury and fierce civil strife that shall cumber all the parts of Italy."

The inspiration which flashed into his mind when he knew of the murder, has found shape; the populace can be blown about at his will to work his revenge, if only he can govern himself, and beguile them, and Mr. Clark has drawn your attention to the *manner* in which the inspiration is wrought out.

MR. GEORGE W. HOSS: I think we shall all agree in the soundness and acuteness of that analysis; and we shall all agree, too, as to the difficulty of it when we attempt it. We all feel, also, the difficulty of finding a method. In my humble work I have tried two methods: First, generalization; afterward, take it inductively.

The finished artist is shown in nothing more than in his handling of details. Generalities do not affect us as persons. We read quietly of a building carrying down twenty persons; we read of a great battle with the loss of thousands of lives; we do not realize it. But begin to narrow it down until you get to the mother bending over her little baby trying to lift it out of the wreck, and we hear the child saying "Oh, mother, mother," and, following out the train of thought, the heart melts and overflows in tears. The death of the whole forty does not affect us as does the death of that one little child. Now, *Antony* says: Bring the body of *Cæsar*—that is one step in the detail. Here is the mantle; you all remember when he first did put it on;

"T was on a summer's evening, in his tent,
That day he overcame the Nervii."

He shows the spot where *Cassius*'s dagger went; he shows the rent made by *Casco*; he gives the details of *Brutus* stabbing; all carefully detailed. Those details alone would have moved that throng of Romans, as no broad generalization would.

What, then, shall be our rule? Let us go back as we have so often gone back to our great master, Shakespeare: "Let your discretion be your teacher."

MR. VINTON: I fully agree with the first speaker in his beautiful paper; and with the second paper also. If you wish to

accomplish anything, it is often a poor way to go directly at it. Don't be honest about it. Don't tell the truth. If you do you will get into trouble. Seem like an innocent flower, but be the serpent under it.

Iago was successful by this means in destroying the confidence of *Othello*. Diplomatic dealing will often accomplish more than straightforward honest dealing and genuineness. Be careful what you say if you want to succeed.

Now referring to this matter of understanding what the author intended, I wish to say that I have never heard Tennyson's "Charge of the Light Brigade" properly recited, to my way of thinking.

[Mr. Vinton here gave illustrations of the different ways in which he had heard the poem recited, and the way in which he thought it should be recited.]

Now how did all England feel when they heard that six hundred of the best boys of the nation had been sacrificed by a stupid blunder. How did Tennyson feel? All England was horrified; Tennyson was horrified; he sat down at his desk and wrote his famous poem. Did he feel like shouting "Half a league! half a league!" No, his heart was full of sorrow and woe. I hope I may never again hear the "Charge of the Light Brigade" shouted.

MR. W. B. CHAMBERLAIN: I wish in one word to express my unqualified admiration for both of these papers, and to say that although I have taught "Julius Caesar" and made a specialty of *Antony's* oration, for perhaps a dozen years, I have received to-day a fresh impulse, a new view of it, illustrating one other great principle, namely, that we need to dig the old wells deeper. We find in these great masters inexhaustible resources for study and inspiration, if only we can get the deeper comprehension of them; and I think we owe a debt of gratitude to those who bring before us such thoughtful presentations of the great masterpieces of our literature.

One other thing I wish to say, in regard to Mr. Clark's paper. It is the stress he lays upon the method of studying the author, rather than any particular judgment which he may have arrived at in some particular speech or scene. It is the principle of interpretation, rather than any particular view, which he would impress upon us, and it seems to me a most valuable thought. It

is of very little moment whether we agree with him, or agree with one another, as to how a particular line should be rendered, if we agree on the great principle of adopting a rational, scientific, artistic method of interpretation.

MISS JULIA P. LEAVENS: My Methodist blood comes out, and I must say, Amen! and Amen! to every word the last speaker has uttered; I agree with him so fully. I wish to speak of three things which suggested themselves to me while hearing Mr. Clark's paper; the three levers that *Antony* had to work with. First: sincerity. His love for Cæsar. Second: his knowing something; "I say to you what I do know." It seems to me that then he took his firm hold upon the populace. If we can come before an audience and say something that we actually know, we get their attention at once. And third: He took advantage of the ignorance of the populace in his constant reference to the conspirators as honorable men. He knew they would not see the irony in what he was saying, and at the same time he could tell the conspirators truly that he had said nothing against them, for had he not told the people that they were "all honorable men?"

He had, then, first, sincerity; second, knowledge as to what he was going to talk about; and, third, knowledge of his audience.

MR. S. H. CLARK: I merely wish to say in regard to the most kindly criticism of Mr. Holt that he merely accentuated what I had said. He has gone a step further back in the analysis, and, of course, the broader and deeper the analysis the better and more intelligent should be our interpretation.

MR. R. I. FULTON: I wish to call attention to one point not touched in Mr. Clark's admirable paper, namely, that in the words of *Marc Antony* Shakespeare has given us a perfect classification of the requisites of an orator. Those three requisites correspond exactly to the three natures of man, the mental, the emotive, and the vital; and to the accepted divisions, truth, personality, and art in oratory. He says:

"For I have neither wit, nor words, nor worth,
Action, nor utterance, nor the power of speech,
To stir men's blood."

If you will take that one sentence, which is Shakespeare's definition of oratory, analyze it by the triune test, and associate with

its divisions the vocal and actional elements used to express them correctly, you will have a lecture on oratory that any college faculty will be glad to receive. I suggest this that you may think it over.

MR. MOSES TRUE BROWN: Some one has said that the two great orations of the world are the speech of "Paul before Agrippa," and this speech of *Marc Antony's*. I think that is a just estimate and that they are classics. I think with Professor Fulton that *Marc Antony's* oration is one of the finest illustrations of the three natures of man that could be found. Note the vital stroke, the life stroke—I like to call it life rather than vital. The mental is held by the orator pointing to the dagger thrust of the conspirators, thus striking, as Dr. Rush would say, the highest point in the consciousness and thence running down to the depths of the deepest emotional utterance.

One point I wish to make right here. In all oratory it seems to me the emotional should lead. This differentiates it from essay writing; it differentiates it from legal proceedings. The best definition of oratory in its public aspect is emotion declaring itself. And here let me define emotion. I think the definition by Delsarte should be adopted by every teacher, with the exception of one item. Emotion simply means life or sensation displayed through the intellect.



THE ESSENTIAL ELEMENTS OF PROFESSIONAL SUCCESS.

BY HENRY M. SOPER.

IT is estimated that about three per cent. of those who enter any business or profession are truly successful therein; the other ninety-seven per cent. being either total or partial failures. Still the mad scramble for success goes on with ever-increasing intensity; the wheels of life revolve with ever-accelerating speed; the nervous strain and friction eat away all too quickly the life forces, and the "silver cord snaps asunder," and men and women, with the coveted success yet unachieved, go down under the "flood of years," while yet in life's prime, victims to their overmastering ambition for success in their chosen art or business. In no other profession is the struggle for recognized position more desperate than in ours; and, sad to confess, no other profession furnishes a larger proportion of failures than ours. From ocean to ocean, from lake to gulf, the number of stranded readers and teachers of elocution is legion, and still their ranks grow! From every side comes the cry "How can I succeed?" "Oh, my kingdom for a horse that will win this race. Tell me what are the essentials to success in elocution?"

It is hoped that none have been deluded by the subject of this paper into thinking that this mighty question would be fully answered here to-day, and a panacea furnished for all the professional ills which flesh is heir to. The subject is a large one, many sided. The answer given as to what are the essential elements of success in elocution as an art, a profession, depends entirely upon our individual ideas as to what true success is. The question "What is success?" is not unlike that other question which comes down to us through the centuries: "What is truth?"

The answer formulated to either query will depend much upon the standard, intellectual and moral, of him who answers. For the sake of brevity, however, let us suppose that we are all agreed that by success in elocution is meant the attainment of an honorable position among our co-workers, and in the eyes of the world, and the winning of a fair degree of financial standing by means of our profession. Accepting this definition as a basis, we proceed to discuss the problem of achieving such success.

It is only possible within our limits to name a few of these essentials, and the answers are presented not in the spirit of one who has gained all to be desired and rides successfully upon the crest of the wave success, but by one who, having learned some lessons in the severe school of experience, having suffered many defeats and won a few victories, would offer these few hardly-won trophies of his labors for what they may be worth.

First, do not enter upon this profession hoping for success, unless you feel for the art an overmastering love. Elocution does not differ from other forms of art in being "A jealous mistress who will brook no rival." Love the art better than you love anything else in this world, except your life, or your wife, or husband, as the case may be. Not that we would be understood to suggest that single-blessedness is an essential element to success in our art; be it far from a happy Benedict to even name so traitorous a thought; but, leaving the marriage relation aside, we insist that an all-absorbing love for elocution is an essential to success therein. However, let not desire be mistaken for ability. The existence of the one does not of necessity imply the other. Ponder well the inscription over the Temple of Delphi, "Know thyself." Try to divest yourself of all egotism while you seek to know what natural qualifications for this work are yours, what is there in physique, mind and soul that fit you for it. Have you naturally the essential elements of good voice and natural grace of action? If not, are you willing to undergo the discipline and training necessary to overcome any and all of these defects? Are you willing to renounce all the gaieties of life, resist all the allurements of society, bury yourself in the work till the deeper mysteries of the art yield up their secrets to your unwearied search? If you would not gladly make such sacrifices to win such results, you are unworthy of success. The greatest source of failure in our

profession is to be found in the lack of proper preparation. Ten weeks' or even ten days' course of training is often considered ample, and with no other stock in trade than this meagre drill and an overweening vanity, many an aspirant for elocutionary success has sallied forth to enlighten the world as a teacher of expression. Small wonder that through such would-be elocutionists our noble art has often been brought into disrepute, and in the earlier days was looked upon by scholarly men and women as undeserving of attention. But the time for that sort of thing has gone by, and year by year the standard of excellence in our work is advancing, keeping pace with the advancement of other lines of intellectual endeavor. Be assured, then, that thorough preparation, Spartan-like devotion to a high ideal of culture in the art, is not lower down than second upon the list of essentials of success.

Beware of narrowness in your chosen work. Be not so wedded to any one system as to be blinded to any and every good thing that may be found outside of such limits. Be broad enough not to denounce your fellows for using the term "swell," instead of "median stress," nor scorn both these terms and those who use them, because they do not discard them for the term "moral tone." "A rose by any other name would smell as sweet." Why be so narrow as to discard any good thing because it is labeled "Delsarte," or, on the other hand, why ignore everything that does not bear the "Delsarte" trade-mark? Why try to ignore the fact that a Delsarte gesture of affirmation and an English prone gesture may, under proper conditions, be but one and the same thing? In short, be broad enough to generalize from all systems and isms, gathering the good out of each, till the world shall be taught that our different schools are not contradictory as regards essentials, but that each and all hold to a common standard of truth. We would insist upon this breadth of culture and practice, and a sort of wise eclecticism, as being an essential element of success. Our study should first begin in the great book of nature, and from this book we should be able to trace its relationship between this and all other books. We must remember that all books treating upon the art of expression are but the recorded facts found in this original book, nature. It is essential that every true student of our art should be able to so analyze the

contents of any and every book or treatise and trace all its principles back to their true origin, nature, that he may discover all discords or discrepancies, if any, that exist between these works of man and the only source of truth, nature.

We do not believe that the much-discussed title of professor is an essential element of success in our work. Plain Mr. or Miss is sufficient, but if the title professor is used at all, we confess that we do not share the views of those who claim that this title belongs of right only to those who hold the chair of elocution in our colleges. That every person who has had ten lessons in elocution and can recite the "Charge of the Light Brigade," should forthwith dub himself "Professor," is a piece of the worst sort of charlatanism. There should be, of course, a fitting basis for the bestowal and use of this title, a legal standard, if need be; but with all due respect to the able teachers who truly dignify our art, and their title of professor in many of our colleges, we contend that from a purely business standpoint it is an injustice to give the title indiscriminately to all teachers, in all colleges, denying the right of its use to qualified teachers who, perchance, have refused good college positions and built up a work that, on its own merits, has stood the test of years.

To further illustrate our points, suppose Mr. Smith has taken a three months' course preparatory to his work of teaching elocution for a few hours each week in some small college; taking that position he is forthwith called Professor Smith. In the same city with him may be a Mr. Jones who has given years of study to this art, is eminently successful, and yet, because he is not in a college, he must be known as *Mr. Jones*. Then suppose Miss Brown, who is a stranger to both and living a thousand miles distant, sees, side by side, a prospectus of Professor Smith, also one of Mr. Jones; other things being equal, which teacher would she choose? Would she not prefer to write her friends at home that she is studying with Professor Smith instead of plain Mr. Jones? While we would disclaim the silly belief that the title of professor is an essential element of success, while we admit that this title has been much abused, and ludicrously assumed by bootblacks and venders of various patent medicines, we do contend that this term should not be confined to colleges, and we take this ground purely on business principles, since we may

safely claim to have passed the day when personal vanity could have been tickled by this title of professor.

We do not hold that degrees, such as B. E., B. O., etc., are essentials to professional success, yet we do believe if a rigid standard of requirement be adopted, there is no more objection to such degrees as trade-marks in our profession than there is in degrees of M. D. or D. D. S. to distinguish those in the medical and dental professions. We see no reason why schools of oratory may not be brought to such a grade of excellence, that these degrees will stand for as much as the others just mentioned. We believe that such honors should be given only in cases where pupils have won the highest grade of scholarship and shown more than ordinary ability as teachers or readers. We do not think it necessary for a State legislature to pass upon the merits or demerits of each individual school in this regard; for if so, then the successful elocutionist must needs turn politician to help his or her particular school in such issue, and then the winner would not necessarily be the best school, but the best politician, and we humbly plead that our profession keep out of politics.

Other things being equal, we believe that a certain amount of wholesome legitimate advertising is an essential element to the best success. (Let us here remark that we are not incited to this statement by any publisher of any paper, magazine, or other advertising medium, and get no commission on the results that may follow.) We do not believe it should be considered any more unprofessional for the individual elocutionist to advertise than for any regular school of oratory or literary school. But it is essential that such advertising shquld be done within the limits of good taste and we most emphatically denounce and deplore the quack-medicine, Barnum-circus style of language that is often seen in the cards and circulars of the profession.

Another essential element of success is professional courtesy. Remember to do unto others as you would they should do unto you; cast no reflection upon your co-laborers, in order to advance your personal ends; for a righteous retribution is sure to follow sooner or later, and with what measure ye mete it shall be measured to you again, and with interest. If you can say nothing good of your neighbor, say nothing, nor do not use any doubtful circumflex and curl of the lip that speak louder than

words. If Dame Fortune has favored you with a college education, don't pose before your less fortunate brethren as a great "I Am," because, forsooth, you have the capitals A.M. after your name. We earnestly urge a college education as a part of the broad culture before mentioned; but remember that this wide world o'er "a man's a man for a' that." If he has been able to obtain a broad culture outside of college walls; and if, in spite of his humble birth and limited advantages for early education and culture, he has secured these later in life and developed an ability in the profession equal or possibly superior to some of his more fortunate fellows, despise him not, if he have the "guinea's stamp."

Forbid that in this nineteenth century of advanced civilization, in this land of boasted liberty and human equality, any member of our profession should stop to ask of their brother or sister in the art, how much is he or she worth, what is the cut of his coat, or the texture and fit of her wardrobe, or in what set do they move, before venturing to recognize them. By this we do not wish to ignore the importance of good personal appearance; on the contrary, we believe that personal appearance is one of the essentials to professional success. This much we owe to our fellow-beings, and we can point to many a failure because this matter has been disregarded.

Financial and executive ability are eminently essential to the success of all those who are not on a fixed salary. Every teacher and every school must have a competent, practical "ways and means committee," even if the committee should be limited to one member, or failure must follow. Solomon said, "Get wisdom," but we would add to this, "Get money." We should not, however, enter the profession for mere pay. Such a motive would sap the vital springs of eloquence, dwarf the soul, and bring ultimate failure.

In your personal intercourse, it is essential that you be not a weak sycophant, nor should you be pompous over real or imaginary personal greatness. Let not your manner say: "I am the elocutionist, when I open my mouth let no dog bark." True greatness is marked by unassuming simplicity. Much that we have said will apply to the public reader, as well as to the teacher. The reader should not depend upon fine wardrobe, nor overdone

smirk and smile for success. The topic of personality as well as the psychological philosophy have been so ably handled by our predecessors that we will merely mention them here as being two of the greatest essentials of success to the public reader.

The first, the last greatest essential element for the teacher or reader is character. A sound mind in a sound body are the essential conditions for the highest development of true character. It is hardly necessary to more than refer to the generally accepted principles of health and hygiene that must be observed to insure these conditions. It is generally admitted that tobacco, opiates, alcoholic drinks of any kind have a direct tendency to deteriorate the best conditions of mind, body and soul; let us shun them as deadly foes. Let not even the conventionalities of society ever dissuade us from this position.

Aside from the clergy, the elocutionist of to-day has the greatest field for the elevation of the race. It is essential that we be eminently honest in every sense of the word; be honest with ourselves and with the world. It has been a by-word and a reproach to our profession that so many elocutionists are financially irresponsible, that they often obtain tuition money and leave the place, forgetting to leave their address or to pay their bills. Is there any excuse for this? You may ask, "What shall I do if, with best of motives, I begin my professional career a stranger in a large city, unaccustomed to its business methods, and, in consequence, fall behind several hundred dollars in my balance sheet for the year? Must I not needs fly to other fields of labor?" We answer, no; keep your flag flying; learn wisdom by the experience and begin again on the very spot of your defeat, and, if need be, live in a 7x9 room, subsist on 25 cents per day, till you can look the world in the face and say: "I owe no man." Is this practicable, do you ask? We answer, yes; we have seen it illustrated. Fulfil every pledge; let your word be as good as your bond in all the relations of life. The germ principles of eloquence demand this kind of soil to attain their best development. Be honest with yourself and with your pupils. Do not try to teach what you yourself do not understand, for it will be like the schoolboy's composition, which began with this sentence "It was very hard and pretty much difficult to communicate to others those ideas whereof we are not possessed of."

Finally, be true to yourself, to your profession and to your God, then even apparent failure will ultimately prove to be success.

DISCUSSION.

MRS. MILDRED A. BOLT: Mr. Soper, in his excellent paper, has defined so clearly and forcibly "The Essential Elements of Professional Success," that he has left but little for me to say. I merely wish to emphasize one or two points.

First: Knowledge, as an element of success. Our art is a broad art, and the teacher of elocution, if he would be truly successful, requires a knowledge of it in all its branches; not a mere smattering, but a deep, true understanding, and above all a thorough literary training. He must also remember that the teacher must ever be the student, for there is always something new to be acquired if he will but search for it. Concerning beginners in the study of our art, I think they should have at least a high school education as a foundation for their work. It seems to me that one of the reasons why the art of elocution has been kept on a low plane, is because we have not been particular enough concerning the educational requirements; consequently, many illiterate artisans have posed as artists, and have thereby lowered the standard of excellence, and made elocution a by-word and laughing-stock.

Love of the art is another important essential of success. There are too few consecrated workers in the elocutionary field; too many who love what the art will bring, not the art itself, who use elocution as a means to an end; teachers, who teach in a half-hearted, slip-shod manner, thus degrading their noble calling; readers who think only of display and financial success, and who care nothing for the glory and elevation of their art. These are not true elocutionists, but they are called by the name and so influence those who do not yet know the true from the false, and disgust those who appreciate artistic excellence, causing them to despise the name of elocution. Thus they do infinite harm, bring our grand art into disrepute, and constantly pull down what the earnest workers are striving to uplift.

I think this Association should take this matter into considera-

tion and see that the line is sharply drawn between the real and the shoddy, the artist and the charlatan. Too much cannot be said concerning the standard we as elocutionists need to maintain, if we would raise our art to its proper level. We should place our ideal so high that we must always climb if we would reach it. We must let the world see that there is a breadth, a depth and a height to our art, that will enrich and ennable the earnest student, and make him better fitted for the warfare of life.

MR. VIRGIL ALONZO PINKLEY: What the gentleman has said on this subject seems to me very sensible. As to the use of the word professor, it seems to me if anyone has the right to use that term it is those who are engaged specially in this work, but, after all, the plain Mr. is probably best in every way. I think it would help us very much in our profession if we should reach a time when we may be entitled to degrees generally recognized as showing our standing in this art.

MR. JOHN P. STEPHEN: It appears to me that day by day there has been one impress for good made. For instance, the other day the general trend of thought was that one should be filled himself with what he wished to communicate, with all that is good, or to follow out the Delsartian idea of the triune nature, the good, the true and the beautiful. To-day it seems to me the drift has been the elevation of the profession. "What can be done," seems to be asked, "to raise our profession to that position which it should long since have occupied?"

There are three points which I wish to touch upon:

First, degrees. I think these B. O.'s and B. S.'s are harmless little things, and should be left alone. To my mind they are not worth much, and should not worry us. I would like, however, to have the conferring of degrees brought within the scope of this Association.

Second, in regard to advertising. I should like to see some distinct plan settled upon by the profession as a whole with regard to advertising, and that there should not be such advertisements as are seen going around from time to time, not only in the journal which more than all others represents this profession, but in the local newspapers.

Third, with regard to professional courtesy. I would like to

speak at length on this, but shall be brief, as much as anything from fear of our worthy president. Now all who have been here have seemed to show a most excellent spirit; and still one will hear occasionally disparaging remarks. We are very apt, too, to say that "such and such a one has his or her good points, but"—and there we leave a bad impression on the person addressed.

Another thing; when visiting elocutionists come to our city to read—and I hope so far as Montreal is concerned that many will come; they will receive a very hearty welcome from the speaker—when such readers come, we should be careful to say nothing derogatory to that reader, either to the public or to our pupils. We do ourselves no good. Let us try to do all we can for one another, and in that way we shall do very much more for the profession.

MISS CORA M. WHEELER: The point to be emphasized in Prof. Soper's paper, it seems to me, is its kindly Christian spirit. I cannot quite agree with the last speaker as to our attitude toward our pupils. I would like to have that point discussed. I have given it very serious consideration. While I think we owe a great deal to professional courtesy, and while before the public we should be loyal and true to our profession, and speak of the good things rather than the poor things, it seems to me that we owe to our pupils a certain amount of honest criticism. When a pupil comes to me, privately, and says: "I have been to hear such a reader, what do you think of him?" what is my duty to that pupil? Is my duty first to a fellow-teacher, or is it first to my pupil? Shall I speak only of his good points? or should I speak of his good points, and then say there are certain tendencies in that reader which, I think, should be avoided? I wish you to guard against certain things. That is a point I should like to be discussed.

A LADY MEMBER: We have had some stimulating mental food this morning; we have had a high ideal placed before us for our profession; and we have been reminded of the importance of professional courtesy. But if we will hold before us that high ideal we must be honest with our pupils. If they come to us for advice, it is due to them that we should point out those things which, in our estimation, it would be well to avoid.

MR. ROBERT I. FULTON: I wish to speak upon two points. Schools of elocution in their earlier experiences, as well as schools of most every other branch of education, have made mistakes. We are all entitled to the benefit of our mistakes; let us recognize them and correct them. We are now banded together in a strong Association. If we have made mistakes in our advertising, or in granting unwarranted degrees, let us submit those mistakes to the Association for correction and accept its decision as the standard for our future guidance.

The difficulty about the degree of B. O. and O. M., and so on, is this: It has no weight of authority, and is not generally recognized. No dictionary will tell you what B. O. means. Now the question is: Shall we, when sufficiently strong, claim the right to grant degrees to those who have reached a certain fixed standard? To my mind, this must be thought out and fought out, in a large measure, by the professors of elocution and oratory in the various colleges and universities. With the backing of this strong Association, the colleges will soon grant and the standard lexicographers recognize whatever legitimate degrees we may ask.

In regard to personal courtesy, it seems to me that one of the greatest benefits accruing to us from the formation of this Association is this: That, whereas we knew each other before only by reputation, we now know each other personally, and are thus establishing a bond of union between the elocutionists of this country. We are growing together yearly. And the very thing that Mr. Stephens speaks of will be the outgrowth of this Association. We will respect each other and we will be courteous to each other, because of this Association, these conventions and these social gatherings of professional friends from all over the land.

MR. EDWARD P. PERRY: We have to thank the Literary Committee for putting on this program the last paper, "The Essential Elements of Professional Success." *Essential professional* success; not personal success, not success in schools, not success in colleges, but the success of the elocutionary profession throughout the United States.

In regard to degrees, our experiences are by no means unusual ones. It was to some extent the same in the medical profession

years ago. But no one employed a doctor any the more because some two or three men had formed a company and gave the title of M.D. to anyone who paid for it; nor did the letters M.D. thus obtained add to the so-called doctor's professional or personal success. People found out whether the man was a good doctor, and upon that depended his success. And so it will be with elocutionists. I do not think that is so important that it can be truthfully called an essential element of professional success.

What are we to do with visitors? Ladies and gentlemen, there is something good in every reader before the American public, or he would not be there. It will do your pupil no harm to point out the excellences to be found in that visiting reader. There are hundreds of people willing to pick out the faults of an elocutionist to the one who discovers his good points.

MISS ADELAIDE A. POLLARD: It seems to me one of the most important essential elements to the highest professional success is a broad general culture, underlying our special professional culture. We all deplore the fact that our profession is not accorded that place to which we think it is entitled; we all look forward to the time when it will be given its proper place. Yet, in our own cases do we make that broad culture a necessity to success? Is not one of the reasons for this the fact that youth and good looks, personal magnetism, are a well-recognized element of professional success, and does not that preclude, to a certain extent, that broad general culture? I would like to have this point discussed.

MISS ALICE C. DECKER: I wish to agree very heartily with Mr. Perry, that degrees are a subordinate matter. Professional success can scarcely depend on two or three little letters at the end of our names. True aristocracy in any art soon asserts itself. We have a proof of this, I think, in the pulpit, in the person of the late Mr. Spurgeon. He positively refused to have anything added to his name. He began his work as plain Mr. Spurgeon, and as plain Mr. Spurgeon he chose to continue it.

MRS. LESLIE BASSETT: On Sixteenth Street in our city [Denver] there is a sign, "Professor Frank Smith, Bootblack." I wish to say that the title has little to do with his professional success.

MR. T. J. McAVOY: There is one point untouched. In almost every city public taste is debauched by amateur public reading. I am sure that is true in Chicago and in other places. The public reader has no chance whatever to make a cent out of public reading, because of amateur performances and amateur readers. It is the duty of every teacher to try to prevent their pupils reading in public until they know how to read, at least a little bit artistically. I am sure that the public readers of the city of Chicago find little to do, because of amateurs occupying the platform and debauching public taste. If anybody here has anything to say on that subject, I should like to hear from them.

MR. J. WALTER HOSIER: I wish to speak of the courtesy that should be extended to visiting readers. I live in a town which is called a town of schools. We are very poor. On two occasions, following the one on the other, so-called professionals came to my town to lecture and read. People came to me and asked if I knew anything about them. I said I don't. I wrote to Mr. Werner on one occasion, and he knew nothing of them. Of course, all I could do was to say: "I know nothing of them, but they seem to have long newspaper notices from Governors, Congressmen, and so forth. I think it will be good." Well, when they came they were found to be utter impostors. I say our people were poor. When these impostors had gone the people came to me and said: "We thought you said it would be good; we don't want to waste our money on such frauds." Now, it seems if there was some way by which a reputable member of the profession could be recognized, it should be adopted, and it should be done by this Association if possible.

MISS ALICE C. DECKER: I wish to emphasize the point by the young lady who says that a broad culture is necessary. I hope the time will come that no teacher will admit as a regular pupil anyone who has not the foundation of a college education. I think that, as a rule, we are too shallow, both by nature and in our education.

MISS MIRIAM NELKE: I think one of the great factors in professional success, in the case of the teacher, is to carry theory into practice. So many teachers will tell their pupils how to stand, how to walk, and so on, and then, when they read, themselves, will read most unnaturally, stand awkwardly, walk un-

gracefully, and so forth. When you say you teach people to walk, you should be able to walk yourself.

MISS ALICE C. MOSES: I would emphasize what has been said of the necessity for literary culture as an important element in professional success. It is the foundation of elocutionary culture. I wish that this Association might adopt some standard so that recognition by the National Association of Elocutionists would mean thoroughness as a teacher, as a reader, as an elocutionist, and be recognized as such throughout the country.

MRS. LESLIE BASSETT: I would like to ask how the public taste is to be cultivated unless we criticise before the public, as well as before the pupils, a reader unfavorably as well as favorably. I do not quite understand how the public taste is to be cultivated.

MISS ABBIE A. BIRDSALL: I think that public reading as a profession will be a lost art unless some action is taken. A theatrical manager said to me: "If you would stop sending out so many pupils, you yourselves might have better business; but so many pupils are sent out from schools and colleges that public reading is spoiled entirely."

MRS. M. E. BENTLEY: I wish to say just one word. I have not opened my mouth before in this Convention; but there are some elements of success that are outside of the teacher, that belong to the public. Now, it is a fact, ladies and gentlemen, that the public prefers a young, pretty creature to an artistic woman of my age. They prefer my daughter every time—and I don't know that I blame the public at all.

MRS. S. ETTA YOUNG: Nothing succeeds like success. If we are teaching and can show good results from our teaching, the public will be ready to patronize us. I do not believe in parading pupils before they are ready; but I do believe in having class-recitals once a month—if you can, twice a month; it is something for them to work for. They like it, and then they have the benefit of criticism from the teacher. A great many parents want to know, also, if it is going to be of any use to give their children this training. It gives them a chance to see what is being done.

THE PHONOGRAPH AS A TEACHER OF ELOCUTION AND OF SINGING.

BY J. MOUNT BLEYER, M. D.

[Owing to the absence of Dr. Bleyer, his paper was not read at the meeting, but was ordered printed in the Report.]

THE first idea of a genuine talking-machine appears to belong to Thomas A. Edison, who, in 1875, took out patents upon a device intended to reproduce complex sounds, such as those of the human voice. Of the thousands of persons who in that year visited the small room in the Tribune building, New York, where the first phonograph was exhibited for months, very few expressed much hope for the invention. It was apparently a toy of no practical value; its talking was more or less of a caricature upon the human voice, and only when one knew what had been said to the phonograph could its repetition be understood.

Edison's early phonograph, nevertheless, contained every essential feature of the most perfected instruments, which he and other inventors have introduced. It was founded upon the discovery that if a delicate diaphragm or sounding-board is provided with a sharp point of steel, its vibrations under the sound of the human voice will cause the sharp point or stylus to make a series of impressions or indentations upon a sheet of wax or other analogous material passed beneath it. Such indentations, though microscopic, are sufficiently defined to cause similar vibrations in the diaphragm, if the stylus is again passed over the furrow of indentations, and this reproduction is loud enough to be heard distinctly. Thus, the phonograph, in its primitive form, consists of a little sounding-board carrying on its under surface a needle point, and a sheet of wax so held as just to touch the needle. The

sound-waves of the voice cause the sounding-board or diaphragm to vibrate with a rapidity varying with the pitch of the note. If the wax sheet was made to move slowly along while the sound-waves of music, talking, or singing were allowed to impinge upon the sounding-board, the result was found to be a continuous line of minute indentations, corresponding in depth and geometric form to the outline of the original sound-waves. These lines were continued, side by side, until the smooth surface of the sheet was covered over with indentations. This done, on raising the stylus and the diaphragm, and again placing it in the first furrow of indentations, the stylus, as it traveled through the series of lines, caused the sounding-board again to vibrate, sending out an exact repetition of the sounds as they were originally impressed in the wax. Although somewhat changed in pitch, intensity and quality, they were yet of sufficient accuracy to demonstrate the possibility of recording and reproducing living sounds.

The defects of the first phonograph were so great that Edison found it impossible to interest capitalists in perfecting it. At the same time, eminent men in Europe were not wanting who predicted great things for the phonograph of the future. What it accomplished was so wonderful that inventors were tempted to work over it. But the phonograph of to-day, the novel and remarkable instrument, has passed much of its experimental stage. It is now practically successful in every respect, and must be regarded as instrumental in opening up a new field for scientific research and making one more application of science to industry. Its aim is to record and reproduce speech; to make a permanent record of vocal or other sonorous vibrations; to re-create these vibrations in such a manner that the original vibrations may be again imparted to the air as sounds. The phonograph really is a natural outcome of the telephone; but, unlike any form of telephone, it is mechanical and not electrical in its action.

The following anecdote is told by M. Puskas, Mr. Edison's agent, who presented the first phonograph for exhibition before the Academicians of Paris:

"It was a curious spectacle to witness the expression of the faces of these Academicians, when M. Puskas caused the wonderful instrument to speak. A murmur of admiration was heard

from all parts of the hall—a murmur succeeded by repeated applause. The learned Academy, generally so cold, had never before abandoned itself to such enthusiasm. Yet some members of a skeptical turn of mind, instead of examining the physical fact, ascribed it to moral causes, and a report soon ran through the room, which seemed to accuse the Academy of having been mystified by a clever ventriloquist. Certainly the spirit of ancient Gaul is still to be found among the French even in the Academy. One said that sounds emitted by the instrument were precisely those of a ventriloquist. Another asked if M. Puskas's face and lips, as he turned the instrument, did not resemble the grimaces of a ventriloquist. A third admitted that the phonograph might emit sounds, but believed that it was much helped by the manipulator. Finally, the Academy requested M. du Moncel to try the experiment, and as he was not accustomed to speak into the instrument it was unsuccessful, to the great joy of the incredulous. Some members of the Academy, however, desirous of ascertaining the real nature of the effects, begged M. Puskas to repeat the experiment before them again, under such conditions as they laid down for him. M. Puskas complied with this request, and they were absolutely satisfied with the result. Others still remained incredulous, and it was necessary that they should make the experiments themselves before they accepted the fact that speech could be reproduced in so simple a way."

The anecdote I have just related cannot be interpreted to the discredit of the Academie des Sciences, since the Academy is bound to preserve the true principles of science intact, and to accept startling facts only after careful examination. Owing to this attitude, all that emanates from the Academy can be received with complete confidence; and we cannot approve too highly of reserve which does not give way to the first impulse of enthusiasm and admiration. If this invention had taken place in the Middle Ages, it certainly would have been applied to ghostly apparitions, and would have been invaluable to miracle-mongers.

Its present achievements in recording music are wonderful. The phonograph will reproduce any kind of music—singing, the piano, violin, cornet, oboe, etc.,—with a beauty of tone and accuracy astonishing to the musician. It is possible also to magnify musical sounds without distorting them, as often happens

where speech is concerned. Thus, when a musicale is arranged, the phonograph is put up so as to be heard 100 feet away. Even should the phonograph never reach greater perfection than its present style—which is hardly possible in this year,—it is and will continue to be of the greatest use to musicians, elocutionists, teachers of language, singers, actors, authors, editors and physicians. To this last-named profession, of which I am a member, I have been the means of bringing to its notice the practical use of the phonograph in medicine. For several years past I have devoted considerable time to studying the uses to which this machine may be put, especially as a recorder of the sounds of disease and of organs in health upon which the physician depends so much for the accuracy of his diagnosis. Already I can say, notwithstanding its many imperfections, the phonograph may be made to record many of the characteristic sounds of disease of the respiratory apparatus. For example, when in good voice the vocal expression of singers may be recorded and kept for comparison with the sounds produced in case the vocal bands are affected. Time and again have I realized great benefit from the phonograms of tenors, baritones and bassos among my patients, and not only have thus been able to recognize the difference in shade of tone and quality, and thus direct my attention to remedying the defect, but patients have also been able to recognize the deterioration of their voices from the normal standard themselves. This is one of the reasons why I desire to forcibly place before you the possible advantage the phonograph possesses in the perfection of elocution and singing.

As a specialist in the department of medicine involving diseases of the throat, nose, and chest, I owe much of what little success I have had to the phonograph. Naturally, my practice brings me into direct contact with celebrated people of high vocal culture, many with already full-trained voices, and so from the outset the phonograms which I made as standards of studying singing, speaking, etc., represented a condition very near the standard of perfection which both teachers of singing and elocution are striving to attain. The excellent artists, whose records I have taken and treasure very much, were those educated in singing in the various methods of the German, Italian and French schools; and re-presenting over and over again these phonograms, I have

been able to detect readily any change or on-coming change in the normal action of the vocal bands. It is astonishing to hear the difference in the methods that the special training of one of these schools gives to singers, to actors and elocutionists; and more astonishing is it to compare singers of a mixed school with those whose singing is simply a natural exponent of fine vocal organs plus the training. The music that is in the well-trained artist rings forth its melody in pure musical sound, from out of the indented pulse-waves imprinted on the cylinder of wax. By utilizing these for a comparative study with the lesser natural and other voices, I have reaped much profit in the study of the different shading of tones and quality possessed by their vocal organs.

Mr. Edison's intentions are nearly fulfilled in being able to manufacture a quantity of instruments as perfect as the best of the present experimental machines; and make them so automatic in action, and so easily adjusted, that everyone who uses a sewing-machine, a typewriter, or a telephone, can use the phonograph, we concede at once that a wonderful field is before it.

The price of a phonograph is nominal, and the new wax cylinders upon them cost scarcely more than writing-paper. Once a cylinder has been "engraved," or has had a message recorded upon it, it can be passed through the phonograph any number of times, apparently without deterioration. I possess some valuable phonograms which have been read, sung and played thousands of times by the phonograph and no special indication of wear is observable. Finally, bear in mind that having once obtained a good phonogram, it can be multiplied *ad infinitum* at small cost. What a wonderful prospect opens before us! This duplication of phonograms is not known to us as yet, but no doubt experiment will give it to the public, and duplication will be as common as in photography.

Imagine what the phonograph will do for the man on the borders of civilization. It will supply him with books in a far more welcome shape than print, for phonograms will read themselves. The mail will bring him the latest play from London, or opera from Vienna. If he cares for political speeches, he can have the *Congressional Record* in the shape of phonograms. It is possible even to imagine that many books and stories may not

see print at all; they will go into the hands of their readers, or hearers rather, as phonograms.

But think what a musical critic can do for his public! He can give whole arias from an opera or entire movements from a symphony, by way of proof or illustration. The very tones of an actor's or a singer's voice might be reproduced in the morning notice of last night's important dramatic or musical event.

In music, as already hinted, the value of the phonograph in its present stage is indisputable. Musicians are divided, and probably always will be, as to the manner in which certain famous symphonies ought to be conducted. The metronome marks used by Beethoven are, at best, but uncertain guides; while no written directions as to dynamic values, expression, etc., are worth much. The phonograph will make it possible for the musician of the future to know exactly how our composers wished their music given, for it will repeat that music as played to-day, with every shade of expression, with all its infinite changes of time. Moreover, the phonograph offers to the composer that long-sought instrument, an automatic recorder of improvisation upon the piano or other instrument. In the far-off future, when our descendants wish to compare our simple little Wagner operas with the complex productions of their own times, requiring, perhaps, a dozen orchestras, playing in half a dozen different keys at once, they will have an accurate phonographic record of our harmonic simplicity. In logic we say that where a premise is established the deduction is evident. So what can be done in one instance can be done in all other similar instances.

These persons who smile incredulously when it is said that the perfected phonograph will do away with letter-writing; will read to us; sing to us; teach us foreign languages with their proper accents; teach us different methods of singing, elocution; give us books, music, plays, speeches, at almost no cost, and become a constant source of instruction and amusement, must have forgotten the ridicule they heaped upon the rumor that an American inventor proposed to talk from New York to Chicago. The achievements of the phonograph at best will be less wonderful than those of the telephone.

Marvelous as this instrument is, it is still quite new, and it is impossible to say to what degree of perfection it may yet be

carried. It has already opened the door to an entirely new and untried field in the realm of sound. It is a new instrument in the hands of science, wherewith to search out laws in nature yet unknown. Already it has suggested many valuable uses. Undoubtedly it is the most remarkable invention of this century.

If time permitted, I should talk more in detail regarding the use of the phonograph as a teacher in singing, elocution, etc.; but from the demonstration of phonograms we must be satisfied of the truth and of the value of the phonograph.



PROVINCE OF ELOCUTION IN ORATORY.

By ROCKWELL D. HUNT.

[Owing to the absence of Mr. Hunt, his paper was not read at the meeting, but was ordered printed in the Report.]

“**S**INCERITY is not enough for the statesman,” nor is native genius enough for the artist. As truly as the block of marble must suffer many things at the hands of the sculptor before the hidden angel is revealed, so truly must crude man suffer many things at God’s hand of discipline and experience before the divine stands forth. Yet the marble holds the angel, and man the divine. Art’s royal prerogative is to enthrone them and to give to them their sceptre. Art is real, moving man by its spark divine; it is practical, removing the rubbish and evoking man’s destructive traits. Art is a “process of revelation,” the ideal method of embodying truth and universally expressing it.

“But Art—wherein man nowise speaks to men,
Only to mankind—art may tell a truth
Obliquely, do the thing, shall breed the thought,
Nor wrong the thought, missing the mediate word.”—*Browning*.

Art being a revelation of man’s psychic nature, has for its aim the expressive manifestation of the soul. Expression is broadly significant, embracing all forms of revelation. Languages of the body as means of expression, are divided into three classes—verbal, vocal, and pantomimic—which, acting in organic unity, reveal and establish truth. Oratory thus combines these languages and coördinates them as nature’s own appointed means. As such, it is entitled to a place among the fine arts. Moreover, its place is among the most ideal of the arts. The products of architecture and sculpture occupy the three dimensions of space; of painting, two; while music, poetry, and oratory, more thoroughly ideal, seem “like an actual embodiment of the artist’s own feelings.”

In no art does man work with greater freedom than in oratory. But music may be written, and at least proximately reproduced; poetry may be preserved and read by succeeding ages. Oratory is not only "artistic spontaneity—it is evanescent, consisting of momentary flashes, to be remembered, but not repeated. Oratory takes rank as one of the most ideal of the fine arts: as such, it is to be attained in its excellence, as is any art, by natural aptitude and proper cultivation.

Has oratory a field to-day, or is it to be numbered among the lost arts? Its historic power and influence are inestimable. "The miracles of this necromantic power" have rivalled the triumphs of the sword. The destinies of Greece and Rome were directed primarily, not by their fleets or valiant legions, but by the eloquence of their statesmen-orators. The most important political power of the ancient republic was centred in the orator. He was most carefully trained in the most necessary art and political fulcrum—eloquence. The causes for the excellence and power of ancient eloquence are patent; the revolutionary atmosphere, always portending storm; the comparative simplicity of public business; the want of organs of general dissemination, such as the modern newspaper; and the perfect adaptation of the national education, which made oratory a first requirement in completed culture.

To-day conditions are greatly changed. The tendency is toward detail and technicality. Speeches are written by lawyers employed for the purpose, and often read rather to the reporters for a thousand presses than delivered *to* the people. To read an oration is fatal to the speaker's personality. Eloquence is nearly foreign to our Supreme Court, and is coming to be a stranger to Congress. Presidents dryly read inaugurals, statesmen deliver manuscripts to reporters, and new facts are published by the statisticians. The decline of oratory, even during the last half-century, is marked and unmistakable. Has it then run its race? It has not!

Its influence, though sadly impaired, is not obsolete, nor never can be while there are free people to persuade, for oratory is ever demanded in popular government. The orator's occupation is not gone, for eloquence is yet useful. Mathews declares: "It will still be necessary to enforce great principles in courts, to explain measures in the halls of legislation, to rouse and move

men from the platform and the hustings, and above all to plead with men in the house of God." From the parlor conversation to the lecture platform of a great university, eloquence is a synonym for power.

But what is eloquence? What is that subtle potency, which moves men and directs destiny? Says an author: "Eloquence is the result of the domination of the human soul by an idea." It becomes the "enthusiasm of reason; judgment raised into transport." It is not merely physical; it is not merely intellectual; it comes from an enkindling of the soul, and is the man himself taken captive by his subject, and captivating in turn his fellow-men. Wit may be an accessory, virtue is a prerequisite, character must exemplify the sentiment enforced; but eloquence is the inexplicable gift of God. It were an illusion to suppose it a mere "trick of language," or a glance or a gesture which may be acquired by imitation.

But is eloquence forever unattainable but by the rare few? Does it so far transcend mediocrity that a cultivation of oratory is but futile? Let us enumerate the leading qualifications of the orator, and ascertain, if possible, whether study and training play any important part, or whether ripened eloquence is a gift of nature merely.

It is evident, first of all, that if the orator hopes to move men's minds and awake in them nobler ideas, he must himself possess rare mental gifts. His memory must be acute, his power of statement logical and forcible, his perception clear, his imagination vivid, his discernment nice. These, it will readily be granted, are results only attainable through severe mental training. "No man," said Theodore Parker, "can ever be permanently an impressive speaker without being first a man of superior sentiments, of superior ideas." The orator must possess a powerful will, but subject it to reason's dictates; a strong passion under complete control of its master.

In addition to his mental furnishing, although closely allied, the successful orator must possess certain moral elements. Integrity sustains ability. Eloquence cannot dispense with character; the man behind the words must exemplify the sentiment enforced. In the art of persuasion, moral earnestness must always permeate the sentiments which carry conviction to the hearers. "Sincerity is the soul of eloquence."

But eloquence is not alone a mental or a moral product. Were this true, our best orators would be editors, or writers of books. The physical elements constitute a most vital qualification of the orator and prerequisite of eloquence. These are the voice and the body. Who has ever yet fathomed the possibilities of the human voice, that marvelous instrument of thought and passion? It is the speaker's chief instrument, capable of an almost infinite variety of modulations. It is affirmed of William Pitt that, at the age of 21, he ruled the British nation by his voice. Burke, possessing a far loftier native genius with "an imperial fancy that laid all nature under tribute," and "a memory rich with the spoils of all knowledge, had less influence as an orator, because he lacked a voice." Mirabeau's power is said to have been in his larynx. Gladstone's silvery voice has proved the English tongue to be melodious. The delicacy of the human voice, its susceptibility to high cultivation, its magic power when trained, plead powerfully, and with reason, for the systematic and scientific development of its possibilities. Have our greatest singers scorned voice-instruction from the teachers, or our pianists plodding drill from the masters? Neither, then, is there reason to expect the finished orator in one who has neglected to cultivate his noblest instrument.

But oratory must be the impassionate expression of man's soul by all physical means. Hence, the eye, that tell-tale mirror of the soul; the chest which heaves in lofty emotion; the countenance, read by all men; the hand, the index of the intellect; indeed, the whole body must play the part in expression. With a very few notable exceptions, all great orators have either been endowed with large, brawny frames, or by bodily development have attained physical excellence. The body has been likened to a catapult, which furnishes the explosive power for the material created by the mind. But brawn and sinew are not enough. "A man may have the bow of Ulysses, but of what use is it, if he has not strength to draw it to his will." The armor of Saul was of less use to David than his own sling and smooth pebble. Study, training, discipline, method, is the secret of physical expression, as of vocal. Gesture, or pantomime (for they are one), is essential to energetic, impressive speaking, a most powerful exponent of eloquence. No need of instruction in gesture? Training de-

stroyes naturalness and extinguishes the spark of spontaneity? As well say, your Greek is naturally fleet-footed enough; what need of ten months of laborious training before the Olympic games? Be assured, "There is no palm without the dust." Afraid of affectation? Then seek the most thorough training, and thus learn to be natural; for what is affectation but the very dearth of proper culture? With an author, "Training is a stimulation of nature's processes." Nature's noblest gifts are susceptible of highest cultivation. The masses deal in commonplace thought. Common thoughts rightly expressed by words and actions move to uncommon activity. Be not deceived; the hand may be trained in its cunning as truly as the voice, and the voice as truly as the mind itself. Man, coming into the world, is the most helpless of creatures; in his completed development, the finest fruit earth holds up to the Maker. Who can set bounds to the possibilities of an education?

Expression by voice and action. There are those who, because many self-styled "elocutionists" deal in superficialities and mere conventionality, would bring the term elocution into disrepute and antagonism with expression. There is no antagonism between them. Elocution is a dignified term, less generic than expression, which may refer to all art; why, then, seek to abolish the former and establish everywhere "schools of expression?"

Eloquence is not the "cold and voiceless enunciation of abstract truth." Eloquence presupposes that the speaker is himself affected. The orator must possess rare qualifications, physical, mental and moral. But elocution is directly concerned with qualities of voice and action—expressions which appeals to the ear and eye; so we are ready to confront our problem, "What is the province of elocution in oratory?"

Universal education implies the coördination of two great processes, impression and expression. Impression is concerned with the acquisition of knowledge, expression pertains to the art of revelation; the one postulates the other, and without both there can be no symmetrical education. "To know the truth it is necessary to do the truth." (Maudsley.) Oratory is one of the fine arts. It is distinctively a process of revelation of the psychic state by means of voice and action. But expression of thought and feeling by voice and action is nothing less than elocution.

The relation then of elocution to oratory is vital, and its province obviously vast.

Think not that the mental and moral qualifications are unimportant, or even secondary. Many elocutionists are justly censured for bringing down the standard of general culture in the profession. But the inherent peculiarity of oratory is power in delivery. Although a good oration reads well, the impression from volumes of studied, orations cannot approach the inspiration of a single hour under the magic spell of a master's "personal magnetism."

But, it may be urged, the orator is born, not made; the genius needs not the drudgery of training; laborious preparation will rob the orator of his fervor. Listen: the world's greatest masters of eloquence were orators of incessant labor. Demosthenes was beset with discouragements which would appall the ordinary student; Cicero underwent as severe a training as Demosthenes; William Pitt was a student of hard toil and ceaseless practice; Webster's greatest gift was a "prodigious capacity for hard work." Their very genius showed these masters the necessity and value of such labor. Eloquence is not an outright gift of nature, sprung full-grown, as many quasi-orators would have us believe. Spontaneity, untaught, does not achieve miracles in music or painting, nor, indeed, in oratory. The proper system of elocutionary training is not one of over-minute artificial rules and conventional superficialities. The drill of the true teacher will not reappear as imitation in the performance of the independent speaker, "but will be merged in the personality of the pupil." Logic, grammar, rhetoric, or any art, whatever, is subject to the criticism of imitation and pedantry as truly as elocution; yet what sheer folly to discourage their study! Henry Ward Beecher said of his three years' drill in college and, later, that in theological seminary: "The drill that I underwent produced not a rhetorical manner, but a flexible instrument that accommodated itself readily to every kind of thought and every shape of feeling, and obeyed the inward will in the outward realization of the results of rules and regulations." Salvini's advice to his pupils is, "Above all, *study, study, study.* All the genius in the world will not help you along in any art unless you become a hard student." People supposed that Edmund

Kean achieved his triumphs without toil, but he declared: "There is no such thing as impulsive acting; all is studied beforehand." Most persons who object to elocutionary training are thinking not of the legitimate results of such, but of extreme cases of affectation and artificiality. The gospel of oratory is laborious effort and intense energy rightly directed; it demands an apprenticeship; but it demands that the learner do not always remain an apprentice.

To-day, to say nothing of what it has been, the field of oratory is illimitable; its necessity and usefulness will continue till the millennium. Why perpetuate the fearful faults in attitude, tone and gesture exhibited in the oratory of the pulpit, the bar, and the platform? Is it not unpardonable for a profession employing the voice as its chief instrument to fail to appreciate the value of its culture? The main fault of preachers is not that they cannot read Greek and Hebrew, but rather that they cannot read English. Innumerable college graduates, even those trained for public professions, go forth with no adequate means of communicating knowledge or awakening loftier aspirations in their fellows. Noblest thoughts require noblest expression; yet the delivery of educational lectures by American and English professors is, as a rule, exceedingly dry, ungraceful and inartistic. Here is a large and increasing field for oratory. Professors teach by lectures; university extension is growing rapidly everywhere. These educators of the masses need themselves to be taught that "the reception of a truth is owing not only to the truth itself, but partly to the manner in which it is presented;" and that delivery can be as greatly improved by a careful training and early preparation as the style of the subject-matter by careful composition and critical revision. Elocution is a first essential to oratory; modified oratory may enter many virgin fields.

But to conclude: Oratory is an art-ideal in character, yet extremely practical. It has degenerated, yet has a vast field to-day. The ideal orator combines in his qualifications a rare combination of the highest and most refined traits of body, mind and soul. His distinctive work is expression or revelation; to this, elocution, so far from being antagonistic, is peculiarly adapted. No orator rises above necessity for training, and none is too low not to be benefited by it. In oratory, as in any art, an

apprenticeship must be served; but the student must not stop at the first mile-stone. "Practice makes perfect."

Eloquence and the continued power to impress are alone the result of the unity of many good qualities, as is also effectiveness in any right and philanthropic activity.



UNITY IN EXPRESSION.

BY COL. FRANCIS W. PARKER.

[Owing to the illness of Mrs. Frank Stuart Parker, who was on the program to read a paper on "The Limitations of Delsarte," her husband, Col. Parker, by invitation of the Association, appeared in her stead, and made the following extempore address.]

FELLOW-TEACHERS: For so I think I may call you, the honor of an invitation to address you is certainly great. The temerity on my part is also great, in taking the risk of addressing you on a subject with which you are all so familiar. As you understand, I am a representative, a very feeble one. I represent, possibly in the way suggested by the old story of the temperance lecturer and the terrible example. I am a sort of "brand plucked from the burning."

Years ago, with all the earnestness of my nature, I was struggling to master elocution of the kind which has now passed away, and drifting in its turbid waters, when, to use a figure of speech, a fairy stood on the banks, and took me out. I could not retrace my way, for there is no such thing in this world. I could look, not go, in the right direction.

I cannot discuss the matters Mrs. Parker would have discussed in her paper this morning. She regrets exceedingly that she cannot come and meet you face to face, and discuss a subject to which she has given her life. I can give you only some things which I think I have derived, indirectly, from Delsarte.

There are teachers—and I am to discuss education this morning, not elocution; I know very little about elocution; I know perhaps a little about education,—there are teachers who seek for a sign. I think the old word sign, in modern times should be interpreted "fixed method." They seek for a method. "How do you do it?" they ask. "What is your method?" And when they find a modus operandi, they immediately endeavor to put

it into practice, simply because some authority endorses it. Such teachers are artisans. There are other teachers who seek for a principle, a law, and for the truth, and then strive to apply that.

They are artists. Those who seek for methods, it seems to me, in the direction of Delsarte, will fail; they who seek for methods in Froebel and Pestalozzi will fail; but they who seek for great principles or laws, may find them, and may apply them. And here I may suggest that the grandest truths and the sublimest principles may be fearfully caricatured by false application.

As I understand it, the one great fundamental principle I have derived from Delsarte is: "The unity of the whole being in all acts of educative attention and expression." Every fibre, every muscle, the whole framework of the body, every fibre and nerve of the brain, acts in a perfect act of attention, and these acts enhance conscious activities. There is a perfect act of attention. One may define attention as the economizing of effort in the direction of growth or development. All progress is economy of energy; and in this being who makes the progress, the economy of effort in the direction of development or growth is education. A perfect act of attention is an economy of the whole energy in receiving. I will define attention, if you please. Attention is the holding of the being—body, mind and soul—for the most perfect and most economical action of external energy.

In this presence, I need not defend modern psychology, and I need not deride ancient, and honorable because ancient, psychology. There is a new psychology, as you all know, and the foundation of that psychology is not the mythical relation of the soul to externality, but the action of external energy upon the soul, the external creative life; we can call it the All-life coming into the external or individual life. The mind, the soul, is the focus of external energy, and an act of attention is holding the being ready for the most perfect action of external energy. That posits an attitude, a perfect attitude, of the body and of the mind. There is no going out to the object, no stretching forth to it; it is holding the being ready for the action.

Hearing language is thinking, is the action of the mind in imagination, in judgment, in the processes of reasoning, under the direct action of oral words related in sentences. I am talk-

ing about educative thinking; those acts of the mind which educate. Hearing language means the same as attention; the same definition can be given to it as to attention. Observation is thinking, reading is thinking, or it is nothing. All the evils, all the lack of science and method, in reading, have come from the fact that we look upon oral reading as the end and aim of all reading; hence, the oral reading is so poor. You construct a centre and move everything toward it. If that centre is only a means to reach, you can never reach the true centre. Reading is thinking, hearing language is thinking, observation is thinking; and to be educative, the subjects must in themselves be educative, and the acts of attention must be educative economy. The perfect act of attention is in the centre, the soul, and must not be encumbered with any attention or absorption in the form.

If I observe, even if I observe by my ear—for I observe by the ear as well as by the eye,—the absorption of mental energy in the observation of form absolutely deprives me of the thought proper; the unity is broken. There can be no unity. That can never be repaired. It is a terrible statement. We try to repair, we make a business of repairing, but we only patch and cobble, never eradicate. There may be some modification, some help, some new line. I need not illustrate this. However, the attention of the child to the "A B C's," to the phonics, to the parts of words, for instance, in the synthetic method, called synthetic because it is so full of its first syllable, is an example. It simply destroys the unity of attention, the unity of action of the whole being.

There are several modes of expression. There is gesture, including the voice, for voice is gesture. In evolution, gesture is the fundamental movement of expression, from which all others are evolved. This is a dogmatic statement. I cannot prove it; I believe it. When all other modes are gone, gesture remains. It is the great intellectual centre from which all other modes were evolved. Music, modeling, painting, drawing, speech, writing are all modes of gesture, all means of manifesting the soul to others. Is exercise in each mode of expression an absolute necessity in human development? The human body is the product of acts of attention and acts of expression, evolved from the beginning, created by itself, in attention and expression.

What are the phases, what are the functions of expression? One great intellectual function is to intensify thought. Intensification of thought is the one intellectual function of expression. This function is not intermediate, but the immediate intensification of thought. The ethical function of expression is to give to others, to manifest to others, the thought in mind. Where the motive of the manifestation is the highest, the intensity of the thought is the highest. That is what controls the whole. The higher the motive which prompts the thought, the greater the intensity of the thought, the greater the thought-power.

There are two theories: The old and the new. One theory is that the technique, the forms of expression, must be acquired through long years of exercise in dead forms so that perchance, PERCHANCE, if thought ever comes, it can live through these forms so acquired. That is spelling, that is grammar, that is the kind of manual training that makes joints now, in order to make something by-and-by of use. That is one theory, the prevailing theory, I am sorry to say. Let me state it thus: That technique, skill in the making of forms, must be acquired through long years of earnest study, so that, perchance, when the thought comes it may fill these forms and be expressed through them. I have been guilty in the past, myself, oh, so guilty! I have taught and advised others, ignorantly but innocently, that form comes first. I have taught form in itself and for itself. In a word, when you write—and this is of interest to the elocutionists, because the same thing applies to speech—you merely acquire the habit of making the form. Your whole energy is absorbed in form-making; nothing acts but your recollection of form, and you are prone to one of two things,—you either simply copy from a copy before you, or from your recollection of words. Educative writing means thinking and acting; thought and action; that is, the act expressing the unity.

The new hypothesis, or the old hypothesis, or, perhaps better, the hypothesis as I understand it, is that all forms of expression, for instance, reading itself, thinking by means of written words, all technique, may be adequately required under the immediate impulse of intrinsic thought. What I mean by intrinsic thought is economic action of the mind in the direction of truth. That is all we have to do on earth—to find the truth and apply it. This

great proposition I try to extend to all modes of expression. It presents itself in the new doctrine of concentration, and that, I believe, was Delsarte's belief; a principle not fully applied by him, I will grant, but presented as a principle. For this the world owes him a debt of gratitude, that the future generation will appreciate more than the present: That every act of expression should be an educative act, should be the most economic act and the highest act of which the being is capable; in short, to quote the great writer directly: "Truth at the centre, freedom at the surface is the true condition of being," and "The highest art is to conceal art."

The result of the first hypothesis is the severance of thought-power from the motive, the separation of the thought-power. I will illustrate—I will not take elocution; my wife told me not to do that. A child writes copies, day after day, week after week, year after year, beautiful copper-plate writing, with labored, slow, painful, toilsome effort, spending time and money, his motor power, his muscle. The result is something wonderful in the copy-book, I will grant; but look more closely. On one occasion, I went into a school in Boston, when I was a supervisor, and I read to the children in the eighth grade a beautiful story. I had worshipped the teacher and his penmanship, and I was there in good faith to seek and *find* illustrations of the beautiful work as an inspiration to others. I gave them the story to write, a very simple one. It was in the eighth grade, and the children had had six years' experience in this copying of copper-plate writing. I would give a good deal to-day if I had kept and could show you that writing,—the horrible spelling, the illegible scrawls; no thought, no anything but utter vacuity and imperfect form! The unity between thought and expression, between will and action, had been lost, and this lost, everything was lost. Unity of action means that intrinsic thought shall be the impulse to every expression; and under the guidance of the teacher the technique, the form, grammatical or rhetorical, may be moulded into adequacy.

The child is a perfect illustration of unity. He learns speech, unless there is some terrible misfortune, under this law of nature, "Oh," but you say, "that is natural; we are dealing with the artificial." What is "natural?" I have but one answer: Conformity to nature's laws. That is natural. And if that is natural,

as a child learns beautiful enunciation, articulation, an arbitrary and artificial functioning of the organs of speech, why can't he learn something else arbitrary and artificial in the same way? Why must the teacher interfere? She would do well to "list to nature's teaching."

'Take emphasis. You know, and I know, that no person on earth ever heard a child, in his own vernacular, make a mistake in emphasis in ordinary conversation. It can't be done. How are children taught emphasis? You well remember what we went through: "Will you go to-day' or to-morrow'?" Emphasis was never taught and never can be, except as it springs from intrinsic thought.

One word about the child. Of all the caricatures, deadly and awful, the worst is this trying to teach little children, full of nature, although perhaps frightened by the teacher, full of graceful, beautiful movement, with beautiful voice, trying to teach that child what is called "the method of Delsarte!" Oh, it makes my blood run cold!

The education of the child into self-consciousness—

[At this point the next order of business was called for by the President, but on motion of Mr. Brown, seconded by several members, Mr Parker was allowed five minutes in which to finish his address.]

I was speaking of self-consciousness. I will define self-consciousness, not the psychological self-consciousness, but the other kind. It is the consciousness—I do not like this way of explaining it—the consciousness of the organs by which you express thought, and consciousness of the forms of expression. It is the consciousness of the organs themselves, caused by the severance, the breaking, of the unity of action.

Self-consciousness appears in two phases. They are both awful. One is fear, which comes from a mind full of taste, doubting whether it should make this gesture or that one [*illustrating*]. That is fear. That is why the old-fashioned elocutionist, in the old times, when I was young, never could speak in public. They always had to read their papers (of course, that is unknown at the present day). They knew they ought to make a certain inflection or give a certain tone, and they were afraid they would not do it just right, and then they would stop and listen to it. Any one who listens to his own voice will have an audience who

listen to the voice alone; nothing else. This self-consciousness is a terrible thing. I would like to talk about it at length. It is a most oppressive thing, this consciousness that you have a body and must move it. When I was a boy, and came into a parlor or among my elders, I was conscious of my whole body, but my principal difficulty was to know where to put my feet. This is systematically cultivated to-day, and the greatest product of our schools, to-day, is self-consciousness.

The next product is self-conceit. That is worse than fear—this conceit that whatever you do is all right. It is dreadful; it springs from a mind perfectly satisfied and occupied with its own movement, and with all the movements of the body in expressing thought; the whole being given up to the manner and mode of expression, and wholly unconcerned as to what is to be expressed. These two dreadful results come from breaking the unity of attention and expression.

One thing more, and I shall be very brief. I shall have to strike directly at it. Each mode of expression is a great means of developing and harmonizing the whole body in its unity and power. If you look upon a subject in itself as an end, then the educative power of the subject is lost. Every subject—let me look into history a little bit,—every subject which we teach in our schools was born in the past, born in myth, in error, in mystery, and matured in isolation, going, like the spokes of a wheel, farther and farther from each other, each on a pedestal of its own and worshipped as mathematics was, as a thing by itself and for itself, having no relation to anything else. “I am a drawing-master; I teach drawing.” “What of science, of art, of history?” “I teach drawing from flat copies.” The most marvelous way to break up the unity of a human being is this; drawing from flat copies. “I teach drawing from flat copies; I teach the form and technique; and I am proud of it, too.” Such a man, if he engineered a sunbeam, would be so absorbed in that one that he would never see that the universe is full of light.

THE IDENTITY OF THE PRINCIPLES UNDERLYING THE GREEK STATUES AND THE DELSARTE SYSTEM OF EXPRESSION.

BY GENEVIEVE STEBBINS.

THE task assigned to me in the present paper is not an easy one. Its greatest difficulty lies in the immensity of the subject, which, if properly treated, would not only far exceed my time limit, but also the elastic boundaries of all human patience less heroic than that of the fabled Patriarch of Uz. The title explains my object, which is an attempt to convince you, by simple argument drawn from facts, supplemented by practical personal illustrations, that the laws and principles underlying true art—whose grandest expression culminated with ancient Greece—and the actual principles underlying the system of expression formulated by François Delsarte are one and the same; that they differ only in the material chosen for their outward manifestation. The ancient Greek has spoken to us through the genius of his art, and revealed the laws of expression, as he understood them, in images of lifeless stone. But though his ideals be crystallized in the rocks, the mute marble statues of antiquity require no verbal explanation of their mystery in order to be clearly understood. Their's is not the riddle of the Sphinx; for each outline of form and poise, each changing line of facial expression, from brow to curving lip, reveals the grand idea embodied within, as eloquently as the fiery tongues of inspiration spoke out from the Apostles of old. There can be no question that the highest pinnacle of art was attained by the genius of antiquity, and there can be no question that the grandeur of this genius stands revealed in the marbles of Greek masters; that painting and sculpture were their ideals of artistic expression;

while Delsarte saw fit to express, by the same laws, a corresponding expression in the human organism.* Therein alone lies the difference between the two methods.

In order to convince you of the oneness of the principles, I must first seek to remove from the mind of everyone present the prejudice of biased opinion. I must ask you to put away all preconceptions against any supposed system called by the name of Delsarte. This done, I will begin by saying that Delsarte himself was quite unaware that his discoveries in art were not original, and that the laws of expression of which he claimed to be the discoverer had been formulated and reduced to a perfect system by those masters of Greek art that he so admired. For he says: "Right or wrong, I look upon myself as upon the eve of enriching my country with a series of discoveries of which antique philosophy despairs. . . . I am at least certain of having determined the fixed basis of art." It may seem very strange to us, but it is nevertheless true, that, while gazing with wonder upon the grand principles of expression so faithfully embodied in stone, he could fail to see that his own discoveries in art must have been common property in the days of remote antiquity. He acknowledged over and over again that the ancients had correctly expressed every principle of true art, but he did not realize that such expression was a living demonstration of their knowledge of its eternal principles.

François Delsarte is no more; and we who live in the atmosphere of another generation know many things of which he, in all probability, remained ignorant. But, singularly enough, those very principles of human nature, the psychic and the religious, that became to him a grand artistic revelation, were the selfsame means of inspiration and light that animated the artistic minds of earth's earliest seekers for truth. We live in an age of wonderful progress, an age in which the human mind rushes from premise to conclusion, from detailed facts to ultimates, with lightning-like rapidity; generalizing and forming our opinions from the rich fruits of all ages, in art, science and literature.

* I do not mean to say that the ancients ignored artistic expression in physical culture. Quite the contrary. They were adepts in purely aesthetic training. I mean that Delsarte confined his efforts to expression in the individual.

We have been blessed in this day with the unearthing of antique treasures that proclaim the artistic grandeur of a remote antiquity. It is because of this knowledge and in this comparative sense that we are able to compare the principles of ancient art with Delsarte's system of expression, and analyze their intimate relationship.

First of all, I shall speak of Greek art, regarding which Delsarte, in his address before the Philotechnic Society of Paris, said: "The conditions of the Beautiful come to us exclusively from antiquity, and it is this far-off epoch, which in this age of progress we hold so cheaply, that to-day still imposes them on us. So true is it, that, to attain the Beautiful, one cannot do without a formula—that is, a fixed principle. Now, antiquity holds that place, and constitutes our law. We have nothing—absolutely nothing—but tradition. Everything produced outside of that is miserable, so much so, that from copy to copy art has degenerated and been lowered, finally, to the piteous state to which we now see it reduced."

That the artistic genius of ancient Greece constituted the real school of instruction and the mainspring of inspiration for all later developments, Delsarte was convinced; for he says, further on, in the same address: "Now, the nothingness found in our instruction brings us back, always and fatally, to antiquity; and, believe me, in the present state of ignorance this tyranny [of antiquity] is providential, and one should bless it, under the penalty of soon relapsing into barbarism. Then, let us be just. How much magnificent talent we owe to its influence! How many geniuses have been formed and developed by the inculcation of precepts drawn from the antique! and what can one oppose to the magnificence of that past with which one pretends to break at the present day? Nothing! Nothing but a hideous realism based upon the most gross naturalism."

These statements of the French critic are absolutely true, and I challenge anyone to point a single modern work that is really beautiful and intrinsically artistic, that, in its essential artistic details, is not a copy of antique marbles. I am thus bold, because I know whereof I speak. I know from personal travel and critical study of all the accessible great works of art, that each piece of ancient sculpture is the embodiment of an idea, or

a sentiment, and produced upon the principle that ideas are eternal and constitute the only divine part of the human soul. Further, that between mental states corresponding to ideas and their physical expression, there was a perfect correspondence. This, in brief, was the grand artistic law of the ancients, equally so in the expression of their highest philosophy as it was in their art. They were twin sisters, and developed in unison with each other. Plato, the ideal philosopher, declared that the mind alone was immortal, and that ideas ruled the world; while Phidias embodied the same immortal principles in stone.

The divine idea, so artistically expressed, belonged to no personal mind, was the special conception of no one individual, but was as universal as God; consequently, both art and philosophy, being interdependent, must have their basis in the same universal law of correspondence. Such were the actual teachings of these ancient masters; and the indisputable proof of this statement is to be found in the works they have left for our instruction. Thus, Ceres stands forth as the perfect expression of bounty and plenty. Cupid personifies the careless abandon and innocence of *pure* love. Athena is the symbolical expression of mind, of thought in balanced repose. Venus typifies in every exquisite line the delicacy of refined voluptuousness. Apollo, in his regal form, embodies the full-matured expression of the human soul—divine beauty. Mercury, in every graceful line of his active, executive will, is the expression of active intelligence, of mind in operation; while Jove presents to our conception the epitome of royal authority. And so on with the rest. Every Ceres, every Cupid, every Mercury, every Apollo, and every Athena, is the same. They are not all equally beautiful, but they cannot be mistaken one for the other, because they all express their own idea. They are, in fact, artistic hieroglyphics of principles that can no more be mistaken one for the other than can the letters of our alphabet; and in this grand central fact stands the fundamental truth of our position—namely, that the basic truth of art rests upon the law of correspondence between mental states and physical expression, and that mental state and physical action are the basic roots of Delsarte's teaching.

At this point I may, perhaps, be reminded that the superb works of Leonardo da Vinci, Michael Angelo, and Raphael, may

be considered quite modern, and that the glory of their artistic genius cannot be said to be either servile imitation of ancient Greece, or based upon any peculiar knowledge of its laws of expression; and that, consequently, true art cannot be restricted to such knowledge, or even rest upon its possession. But I would point out to you that such argument is wholly fallacious; that the gradual development and sudden culmination of art during the Renaissance was due to the reintroduction of classical learning. Greek artists, Greek philosophers, antique works of art and the grand speculative philosophy of Platonism were revived with a burst of artistic enthusiasm that startled the fossilized mentality of orthodox Rome. Classical learning inspired men with grander conceptions of nature, man and God. It is no discredit to the immortal artists of the Renaissance to say that the glory of their art was due almost as much to the illustrious patronage of the Medici, who literally filled Florence with classical learning and works of art, as it was to the brush of Leonardo, Angelo, or Raphael. A careful study of the history of art will reveal the fact that the Renaissance owes everything to the revival of classical learning and Greek models. In fact, Greek art and Greek philosophy have saturated the receptive artistic soul of every great painter or sculptor from the days of Nicola di Pisano to the present.

Nicola di Pisano commenced the Renaissance with the fortunate discovery of an antique sarcophagus, the bass-reliefs of which taught him his first real lessons in true art; and every artist since his day, worthy of the name of genius, has instinctively followed out Greek ideas and worked from Greek models. But they have never consciously discovered the laws of their art; they have, one and all, attributed their instinctive perception of form and poise, as taught by Greece, to some kind of spiritual inspiration. The fact is another proof, if any were needed, that the Greeks worked according to definitely formulated artistic laws. They could teach their pupils to create from principles; but who ever heard of modern artists possessing the same ability? How can they unless they know the principles upon which the perfect expression of their art rests?

We have indisputable proof that modern artists have not, so far, mastered the underlying principles of their art; because, no

matter how grand their subject, how sublime their conception of it, or how perfect the artistic execution, they have, one and all, since antiquity, failed in their expression of true art whenever they have attempted to be original. That is to say, their genius is always personal in its expression, and not universal, not divine—it is purely human. Their faces are the ideal faces of their countrymen, or of the women they love. An Italian Madonna is an idealized Italian, and appeals to the imagination of an Italian only, as an ideal of divine maternity. The Dutch Madonnas are all Dutch women, and cannot, therefore, appeal to other than Dutch men. But Greek beauty is universal because, being true art, it is strictly impersonal and divine in its expression. Greece had obtained the true principles of real art, and as before stated, reduced expression to its grand universal law as found in nature. The Greek gods and heroes are not the ideals of actual men and women; they do not necessarily possess Greek faces, forms, or features; but they are the personified delineation of impersonal ideas, powers, passions and principles, and the balanced attitude, the changing curve and spiral line, are the artistic expression of universal, hence, godlike, potentialities. They attained the acme of divine art; and, as Montesquieu profoundly says of the works of antiquity, "to believe that they may be surpassed will always be only to prove our ignorance of them." If any proof of this statement is required, it is necessary only to point out the fact that the Greeks themselves were but little better in form, feature or physique than the average healthy athlete of to-day. The faces and busts of the real Greeks and Romans, that we now possess, might pass very well for the faces and busts of many Americans to-day, if the style of dress and hair were similar; but no living man or woman could be mistaken for one of the immortals that antique marbles reveal.

I must now bring principles before you practically, lest comparisons weary, though it would not be difficult to prove that the grandest paintings of the Renaissance are those that have abandoned the Christian idea, and followed purely classical conceptions; for the nearer they have reproduced the classical idea, the greater their value as works of art.

Let us see what Delsarte's conception of art was, for upon that conception rests his whole system of expression. In the address

before referred to he says: "Science is the possession of a criterion of examination against which no fact protests. Art is the generalization and application of it. Art is at once the knowledge, the possession, and the free direction of the agents by virtue of which are revealed life, mind, and soul. It is the application, knowingly appropriated, of the sign to the thing; an application the triple object of which is to move, to convince, and to persuade. Art is not, as is said, an imitation of nature. It elevates in idealizing her. It is the synthetic rapport of the scattered beauties of nature to a superior and definite type. It is a work of love, wherein shines the Beautiful, the True, and the Good. Art, finally, is the search for the eternal type."

No human tongue could more clearly enunciate those actual principles of antique art. Bringing these true and grand conceptions of divine art to man, Delsarte says: "Man, made in the image of God, manifestly carries in his inner being, as in his body, the august imprint of his triple causality. . . . Man, considered from the point of view of art, presents three orders of functions, each one depending upon a proper and determined organic apparatus. . . . This manner of looking at man shows his two natures in all their manifestations. To each grand function of the body corresponds a spiritual act."

These statements may seem mystical and perhaps of doubtful value; but to anyone at all conversant with the metaphysical conceptions of classical authors or with the sublime philosophy of Plato, their significance will be very clear, because they are the groundwork, the foundation of the one universal law of expression, known by many names, which the ancients termed correspondences. That is to say, man is the objectified concrete image of God. He is the actual epitome of God, a miniature universe composed, like the infinite universe, of body, soul, and spirit; so that every action of the soul manifests itself in some corresponding action of the mind. This mental activity expressed itself in the physical organism, either by expression in the face, gesture of the arm, or attitude of the body, or, what is more perfect, a harmoniously blended expression of all three. When this is done, we have realized, in a degree, the acme of true art. We see this triune principle of expression embodied in its most artistic form in every great statue that antiquity has transmitted to us. For

instance, the natural expression upon the face when the soul is buoyed up with hope and optimistic ideals, is practically the same in every living person when we make allowance for the mental culture and racial difference in the individual type of face. This facial expression finds a certain artistic, that is, harmonious, correspondence in attitude and gesture of body; so that when the most perfect of these expressions has been found—not as exaggerated in any one individual, but as found impersonally in the human heart as a whole,—we can rest firmly upon this as one of the eternal principles of art, so far as the expression of hope is concerned. And when the expression becomes artistically modified to harmonize with time, place, and character, when it becomes personified in living individuality, we have attained the acme of true pantomimic expression. This is only one example, but it will suffice, all others being based upon the same immutable law of correspondence in expression between body and soul.

Delsarte devoted over thirty years to the collecting of facts in real life. He spent about fifteen years of this time in critically comparing facts with the principles or laws in accordance with which the antique statues were carved; and he found them, as we have found them, one and the same. He announced that he had discovered the basic principles of true art, and pointed to antiquity for the artistic proofs of his principles. He erred only in thinking that he alone, and not the ancients, had consciously formulated such laws and principles into a comprehensive, teachable system.

We now come to the test, the proofs of our statements. Therefore, I must bring to your notice selections from Delsarte's Grammar of Pantomime, and then, from the definitions there given, in harmony with the antique law of correspondence, present personal illustrations as a practical finale to my argument.

There are nine laws that constitute the Grammar of Pantomime, and govern the significance of motion of the human body, namely: The Laws of Altitude, of Force, of Motion, of Sequence, of Direction, of Form, of Velocity, of Reaction, and of Extension. These are all clearly defined in my first work, "The Delsarte System of Expression," on pages 167-174.

Of course, no sensible person to-day will maintain, for a moment, that Delsarte has exhausted the subject, or that there is

any value in the number nine; for the laws of expression may be extended almost indefinitely, or they may be formulated in a less number. We have nothing to do with Delsarte's metaphysical or religious opinions and speculations. We are dealing simply with his principles of expression; with what he thought and aimed to teach, rather than with the words he uttered or the sentences he actually wrote. But be the number of laws what they may, he has covered the basic groundwork, as I shall show by a series of statue-impersonations of Venus with the Apple, Ceres, Augustus, Cupid with his Bow, Apollo, Diana of Versailles, Mercury, Minerva, Hebe, Ariadne, The Quoit Player, Atalanta, The Fighting Gladiator, The Amazon, and The Winged Victory. I shall present them in the order named, and in doing so, I shall endeavor to illustrate the most important of the laws and principles connected with the subject of my paper.

[Mrs. Stebbins here gave the statue-poses named, explaining in detail the artistic significance of each attitude and motion.]

In the series of statues just given you have seen how the principles taught by Delsarte can be embodied. Not that he taught any such thing, because, as far as I know, he did not. I was one of the first to express his teaching in purely artistic forms; and, representing, as you do, the elocutionists of America, I should like to draw your attention, by way of conclusion, to the great value of expression in the practical use of your art. Delsarte was not a physical culturist as we understand the term. He taught no system of artistic gymnastics. He aimed to produce only a perfect expression of thought and emotion; and it is for this reason that his system becomes vital to every elocutionist. The physical organism must receive the highest form of æsthetic culture, and must respond instantly, without affectation, to every thought, if you would reach the acme of true dynamic voice-culture. Expression and voice-culture are, in fact, inseparable, if we would attain really artistic results. To devote all our attention to the voice seems idiotic, in view of the fact that the whole body shares in the production of tone. We might as well say that the exquisite music of an old Cremona violin is owing wholly to the strings and the bow, as to assert that only the chest, throat and mouth are concerned in voice-production. It is the body of the violin that is the true sounding-board, and it is the harmo-

nious unison of body and soul permeating the voice, the result of exquisite physical training, that gives the rich quality of tone that always distinguishes the really great singer or speaker.

Perfect æsthetic culture, embracing a thorough knowledge of the laws of grace and expression, is absolutely necessary for the successful presentation of elocutionary effects, and any teacher that lacks these essentials cannot fulfil the highest requirements of the profession. So true is this, that a wrong or an ill-timed gesture will completely spoil the vocal effort, and without expression of body, the voice loses all soul, all fire. It becomes monotonous, inert, frozen and dead; the vocal organs become a mere phonograph for the production of words. A recent eloquent writer has well said: "There is a very impressive and awe-inspiring power in the combination of physical and vocal strength." Nathan Sheppard, in his "Before an Audience," describes Chancellor Thurlow as rushing into the field like Achilles, and dealing destruction around him "more by the strength of his arm, the deep tones of his voice, and the lightnings of his eye, than by any peculiarity of genius."

It is an indisputable fact that mind, body and soul must be in perfect unison before we can produce the truly inspiring, mind-sustaining fire of the human voice. The whole organism must be converted into a grand musical instrument, and the soul taught to play upon the strings, before we can reach the zenith of true vocal art.



THE RELATION OF ELOCUTION TO LITERATURE.

BY NATHANIEL BUTLER, JR.

I BELIEVE that it is well known that there is a class of persons who are always ready to rush in where angels fear to tread; and, perhaps, that might seem to be applicable in this instance, where I am undertaking to address a company of ladies and gentlemen who are themselves artistically equipped and trained experts in the matter of oral expression, especially upon a subject upon which they presumably have thought a great deal. I have, however, reflected to my comfort that genuine artists are very catholic, and kindly in their judgments of others, perhaps the more so toward those outside of their own realm; and that they are ready to perceive the sincere intent beneath the faulty execution. I have, therefore, undertaken to bring to you some things which to me seem true and important, touching the relation of elocution to literature.

Upon no class of men and women was Carlyle wont to pour more fiercely the vials of his contempt, than upon those whom he called the dilettanti. These were the people who play with life; who follow the fashion of the hour; whose devotion to a thing is the devotion of novelty; they toy with art, they toy with literature, with music, history, archaeology. It is all toying. When newness is gone, or a newer thing comes forward, they change the toy. They love to be amused. Thoroughness tires them, they cannot away with it. The dilettanti may think themselves serious and thoughtful, but they only touch the surface. They love their pursuit as a fad. Carlyle would have loved the word fad. "Unserious dilettanteism," says he, "earnest about nothing, grinning with inarticulate, incredulous, incredible jargon about all things." "Gracefully idle" is its attitude. Its creed

is "donothingism in practice and saynothingism in speech." What one of *us*, hungry-souled, earnest-thoughted, seeking good in life, will not join the sage in his contempt of the dilettanti?

Yet why call them dilettanti? Surely a strange fate has overtaken the word. The word means those who love, who delight in a thing, who give themselves to it with the whole heart. It should stand for heart-devotion, not for trifling fancy; for enduring love, not for the whim of the moment. And so, doubtless, it did at the first; but from standing for heart-delight, it came to mean pleasure, however temporary, and so it designated those whose devotion was merely temporary pleasure. Some daring ladies in this city, insisting upon the true meaning of the word, having banded themselves into a club for earnest and serious purposes, have bravely called themselves the "Dilettanti" and so will restore the word to its original and noble meaning.

Something of the same sort of regeneration is needed for the word "elocution;" if that cannot be, it were well that it should have a decent and speedy burial, and be forgotten. You do not like to say that you are an "elocutionist," without an explanation. You may say that you study elocution, but you insist in being understood in your use of the term. "Elocution," what does it mean to the popular mind? A thing of the outside. A system of tricks of voice, of gesture, of poses. Altogether a thing of artifice, vanity, and inanity.

But look at the word. E-locution—an uttering forth! What can that signify? Nothing else than this—that there is within something to be *uttered forth*. Nay, something that *will* utter itself forth. A thought, a sentiment so filling the mind that the mind cannot, without pain, contain it; and forth it comes with the clearness and warmth of the living, thrilling soul. No veneering, no putting on from without, no harlequin robe—an uttering forth, an expressing, a pressing out, this and this alone is elocution. Surely it is better to save a word so truly descriptive of the thing, than to bury it. Better charge it with truth and restore it to its original and noble meaning.

It is in this sense of uttering forth that I understand that you employ the word elocution in designating the subject of your profession. The purpose of all your training is to render possible the full and free expression of whatever mind and heart conceive.

Not to teach artifice, but to clear away artifice, self-consciousness, all that hinders or misdirects. To open every avenue whereby the mind may, according to nature, make known the best that is or can be in it. Nor is your art content with thus clearing away all that hinders expression; but chiefly it demands that you master the best recorded sentiment and thought of the world, and having got that within your very heart, make it your own, then speak it out for the delight and help of whosoever will hear.

Elocution, as I conceive it, is one of the noblest arts, because its function is to dispense to us all that richest of earthly treasures, which we call literature. In literature, as it seems to me, elocution finds its supreme reason for existence. Its function is to interpret literature. And just in proportion as we rightly conceive the real content, function, and place of literature, just in that proportion shall we truly estimate this noble art of expression.

In a very true sense elocution is to be regarded as a part of literary work; and not separated from or outside of it. Think for a moment of music as an art. When we talk of the art of music and its value to man, we think primarily of its performance, its interpretation; and those who minister to us in this art are the interpreters, the performers. Not alone the composer, but the interpreter as well is the musical artist, the minister of good to his fellows. Just as truly, whoever interprets literature for us is the literary artist. We have not been used to think so, because so few have been these interpreters. But whoever unlocks for me the treasures of the world's best thought and sentiment, and makes them *mine*, he is the literary artist, and whatever is to be said of the function of literature is to be said of his art.

Let us, then, ask precisely, what is literature? What is its content, its function, its rank among the arts?

In the broadest possible sense, literature may be defined to be any written record of thought or sentiment. The first man who recorded in written characters his thought or feeling, is the father of literature. In this sense treatises between tribes, dry chronicles, geometries, and theological disputations are literature. But we may as well narrow our definition at once, because no

one understands the term "literature" in so broad a sense. Literature, as we use and understand the term, signifies one of the fine arts. One characteristic of the fine arts is that their products always give pleasure. I am not prepared to go so far as many who say that the one purpose of the fine arts is to give pleasure; still less that the purpose of literature is to give pleasure; yet we shall find this an invariable accompaniment of the fine arts; and we shall find also that literature has this marked distinctly—that it gives pleasure. It may express profound truth; it may convey valuable information, but there is something in the manner of expression that delights us. The writer not only has mastered his subject, but he also possesses the "art of putting things." In addition to the facts he has recorded, or the thought he has evolved, he has added something from his own mind, and it is that which charms us. Hundreds have written about the daisy, yet excepting what Chaucer, and Burns, and Wordsworth have sung, we do not care much what these hundreds have written. Not only the substance, but also the form of a writing determines our pleasure in it and, therefore, determines its immortality as literature.

That this element of pleasure enters into whatever we may call literature, is further evident from the fact that even valuable works whose purpose is mainly to instruct, never become classed as literature. Of this sort are text-books and technical treatises—we never call them "literature." Even histories are excluded from the realm of pure literature. Essays, poetry, fiction, criticism, and possibly oratory, have the field almost exclusively to themselves. Yet, whenever a work on history appears adorned with the graces of style, and vivified by the glowing imagination, we give the work a place in literature. So we have done with Macaulay, with Prescott, with Francis Parkman, and so we must do, I believe, with John Fiske and with others. We shall say, then, for our first definition of literature, that, as to content, it consists of thought and sentiment so recorded that the record delights the reader.

Just here, however, we must again practice exclusion. We cannot fail to perceive that what gives us only momentary enjoyment and immediately palls upon the appetite, that with which men amuse themselves for nine days and then forever neglect,

this we can never call a work of literature nor of any fine art. "Robert Elsmere," "The Quick and the Dead," "She," these are, perhaps, very good, and perhaps not; but we run no great risk in saying that they are not literature, that they will not last. Already they seem to have gone the way of "The Detective's Crime," "Tracked by a Woman," "A Life's Remorse," and all the "Duchess" literature.

Time sifts the books. Such as these are the chaff. We will not consider them. They are momentary. But when a book, an essay, a poem, is read not only by the writer's own countrymen, not only by his generation, but by men of other lands, and by a generation or two after him, then we can safely call that work literature. We must, then, revise our definition, and say that literature consists of any record of thought or sentiment whose substance or form, or both, are such that it delights other men and other times than those in the midst of which it was written. Here belong, without a shadow of doubt, Longfellow, Lowell, Bryant, Hawthorne, Irving, Thackeray, Dickens, Goethe, Dante, Milton, Shakespeare.

But it will at once be said: Shall we class Lowell and Longfellow with Dante and Shakespeare? Not at all. Of Shakespeare we can say that men have delighted in his work for almost 300 years, and we are absolutely certain that 500 years hence men will still delight in him, unless the race should perish or undergo a change inconceivable. We cannot say this of Lowell or Longfellow; we are not even sure of it in the case of Wordsworth or Tennyson. Having defined literature, we shall say, then, that its works fall into two classes: (1) Those that survive the writer and his times, but do not attain to immortality; (2) those that take a permanent place and become a part of the property of the race. Homer, Dante, Virgil, Shakespeare, the works of these the world will hold fast to, as it will to Beethoven and Michael Angelo.

Time, as I said, sifts the books and gives us literature. Again, it sifts the literature, and gives us the "classics"—classified literature, set up in one class of world books. Here we have literature in the narrowest sense; and we may define it as a record of the best that has been thought and felt in the world. Thus much of literature as to content, and of the two classes into which it falls.

Let us now ask, what is literature as to function? What is its excuse? What is it for? De Quincy, in his essay on Alexander Pope, has made for us a very useful distinction between, "literature of knowledge" and "literature of power:" "The function of the first is to teach, the function of the second is to move; the first is a rudder; the second, an oar or a sail."

What De Quincy calls literature of knowledge would be represented by a scientific text-book, or even by a statistical report. These would not be pure literature according to our use of the term. But Shakespeare, Emerson, Matthew Arnold, would represent the literature of power. They do not so much instruct us as they wake us up, stimulate us, make us think. Many books might be named that combine the traits of the two classes in a high degree. But what chiefly gives value to a literary work is that it radiates power of some sort. Pure literature moves, rouses, enlarges, supplies oar and sail and all the instruments of impulsion and propulsion.

How true books broaden our horizon, how they make us incapable of the narrow conception that our little neighborhood and its affairs make up the whole of creation. We are no longer dwellers in this or that village or town. We are citizens of the intellectual universe. And as that universe expands before a man he becomes humble, less dogmatic, more charitable—a larger and better man. Even from the literature of recreation we receive this elevation and enlargement. We easily carry our best with us as, with Goldsmith, we visit the household of simple-hearted *Dr. Primrose*, or in hushed reverence, with Burns, join the worshipping group of the "Cotter's Saturday Night;" we are none the worse for a look, with Dickens, into the Marshalsea Prison; and we are hardened, indeed, if we are not touched with the tenderest feeling at the death-bed of little *Paul*. Thackeray is a safe guide through "Vanity Fair," and any man may count himself fortunate to have known *Colonel Newcomb*. Macaulay and Carlyle will give us a suggestive hint or sage counsel, and Ruskin will stimulate our reverent adoration for Him who fashioned the material universe, the Author of all beauty. Dr. Channing had a high appreciation of the power of books to build a man up. Said he: "It is chiefly through books that we enjoy intercourse with superior minds, and these invaluable

means of communication are in the reach of all. In the best books great men talk to us, give us their most precious thoughts, and pour their souls into ours. . . . No matter how poor I am, no matter though the prosperous of my time will not enter my obscure dwelling, if the sacred writers will enter and take up their abode under my roof, if Milton will cross my threshold to sing of Paradise, and Shakespeare to open to me the worlds of imagination and the workings of the human heart, and Franklin to enrich me with his practical wisdom, I shall not pine for want of intellectual companionship, and I may become a cultivated man, though excluded from what is called the best society in the place where I live."

What we get thus from literature is not in anywise measured by what we remember, but by what is added to our personality, by the degree in which we are awakened and set in motion. "Self-activity" Carlyle regarded as the best effect of any book. We might almost say that it is the only lasting value of a book that it begets in us self-activity. "The principal use of reading to me," says Montaigne, "is that by various objects it rouses my reason; it employs my judgment, not my memory." "The tendency of education through books," says Mark Pattison, "is to sharpen individuality and to cultivate independence of mind, to make a man cease to be the contented servant of the things that perish." What Wordsworth sang of the poets we may exclaim of all writers of true books:

"Blessing be with them and eternal praise,
Who give us nobler loves and nobler cares."

For here is answered our question as to the function of books. It is "to give us nobler loves and nobler cares," to make our world larger, to open our eyes, to unstopp our ears, to enlarge our sympathies, to help us to know our own half-understood thoughts, to counteract the tendency to become narrow, shallow, insignificant in thought, impulse, conduct. We read, not that we may live the life of others, but that we may be awakened and stimulated and made to live the life natural to us in our best condition. The question as to the function of literature is answered once for all by saying that literature is of no lasting value except as a help to living, giving us what we may translate into impulse, motive, character, conduct; what stimulates self-activity.

Having now clearly determined what literature is as to content and as to function, let us see where it belongs among the fine arts. If any of you have had the pleasure of hearing Prof. Swing's admirable lecture on "The Novel in Literature," you will remember his definition of the fine arts. It runs somewhat as follows: "The products of skill exercised in the realm of the beautiful."

It remains to be asked, what precisely is that in a work of art that gives pleasure? What is it that constitutes the beauty? What makes it art? I believe that it is this: That it expresses in material form some emotional or imaginative conception of the mind. That material form may be sounds, as in music; or printed words; or colors; or form, as in statuary and architecture; but addressing the mind through the senses it delights the mind by disclosing the emotional or imaginative activity of another mind, the artist's. The material form will express the sentiment of tenderness, or rage, or reverence, or mirth, or terror, or love; or it will appeal to the imagination through the ideas of grace and loveliness, or of grandeur and sublimity; but if there be beauty, if the work be a work of art, it will give pleasure by expressing some spiritual conception in material form. Evidence of the delight experienced in tracing the activity of another mind is afforded by the devotion of men to the study of archeology, and even in a greater degree, by the enthusiasm of the student of natural science. Note also Kepler's well-known exclamation, "O God, I think Thy thoughts after Thee." Now, if this be true, that a work of art is such by virtue of its exhibiting some form of soul-activity in material form, the fine arts may be ranked according to the capability of their works to express a wider or narrower range of soul-activity; or, in other words, according to the completeness with which they image the human soul.

Considering the arts thus, we shall doubtless place architecture lowest in the scale. Lowest, not in any other sense than this, that its capacity for soul-expression is narrowest. It may express the conceptions of massiveness, grace, grandeur, dignity, perhaps reverence; but the catalogue is soon exhausted. In sculpture, however, we advance a step. Whatever the attitude of the body and the position of the limbs can express, lies within the range of expression proper to sculpture. Pride, defiance, tenderness,

eagerness, terror, endurance,—these and many more conceptions of the mind may thus be embodied. But when we advance to painting, how greatly is the change increased! All the expressional capabilities of the human face are at its command. Not so of sculpture. That art relies in the least degree, if at all, upon facial expression. It has been remarked that the masterpieces of sculpture suffer but little damage even though the head is gone. But all the marvelous expressiveness of the face is at the command of the painter. It is not so easy to agree upon the relative position of music, in this classification. There are those who assert that to them it expresses all that the soul conceives, and much for which it can find no other utterance. Others say to them it has no absolute expression, and that association accounts very largely for the supposed expressiveness of music. To me it seems that its range of expression is wider than that of any of the arts thus far named. But when we seek for the medium through which the soul finds free and most complete expression, the art whereby all that we know and feel and purpose may be expressed, we are undoubtedly brought to literature. And we may define its place among the fine arts by saying that literature is the completest image of the soul, since it can express the widest range of mental activity.

We have considered literature in three ways: As to content, or what constitutes it; as to function, what it is for; as one of the fine arts, what it is that charms. Gathering up, now, the substance of these three definitions, we have the answer to our first question, Why should we study literature? It is this: Because being the record of the best that has been thought and felt in the world, literature is the most complete image of the soul, and as such constitutes the most powerful earthly help to living.

I have purposely said the most powerful earthly help to living. For I do not forget the limitations in what literature can do for us, and I do not claim nor do I believe that literature can save the world, that it can make a false man true, a bad man pure, a traitor loyal, a brute into the angel. But I do believe that it is a most powerful and necessary aid in doing these very things. It cannot impart virtue, but it can arouse, quicken, encourage, confirm it. You may lead a horse to water, but you can't make him drink. If he has not in him thirst, he won't take the water. So

you may cause to pass before a man all the array of beauty, sentiment, and wisdom, and he may laugh at it, or hate it. But the thirst is already in most men, and they do not always know it. Spread these things before them and they drink deep and are refreshed. Perhaps we cannot say that the best is imparted to them, but the best in them is aroused, encouraged, confirmed.

Thus frankly admitting the limitations of literature we call it, nevertheless, the most powerful earthly help to living.

And the help it affords is of a perfectly definite sort. If we ask what the piece has done for us we shall find the answer chiefly along one of three lines: It has helped us in our understanding, or it has helped us morally, or it has improved our taste. Read, for example, one of Pope's characteristic pieces of verse, say a section of the "Essay on Man." I will not say how much help or advantage of any kind you will derive from it. But whatever there is, consists in its appeal to the intellect, the satisfaction it affords the sense of clearness in thought and correctness in form. It is not poetry. It is versified thought, versified prose. But compare this of Lowell's:

Down swept the chill wind from the mountain peak,
From the snow five thousand summers old,
O'er open wold and hill-top bleak
It had gathered all the cold,
And whirled it like sleet on the wanderer's cheek,
It carried a shiver everywhere
From the unleafed boughs and pastures bare.

The little brook heard it, and built a roof
'Neath which he could house him, winter-proof;
All night, by the white stars' frosty gleams
He groined his arches and matched his beams;
Slender and clear were his crystal spars
As the lashes of light that trim the stars:
He sculptured every summer delight
In his halls and chambers out of sight;
Sometimes his tinkling waters slipt
Down through a frost-leaved forest-crypt,
Long sparkling aisles of steel-steamed trees
Bending to counterfeit a breeze.

Sometimes the roof no fretwork knew,
But silvery mosses that downward grew;

Sometimes it was carved in sharp relief
 With quaint arabesques of ice fern-leaf;
 Sometimes it was simply smooth and clear
 For the gladness of heaven to shine through, and here
 He had caught the nodding bulrush tops
 And hung them thickly with diamond drops,
 That crystallised the beams of moon and sun,
 And made a star of every one:

No mortal builder's most rare device
 Could match this winter palace of ice:
 'Twas as if every image that mirrored lay
 In his depths serene through the summer day,
 Each fleeting shadow of earth and sky,
 Lest the happy model should be lost,
 Had been mimicked in fairy masonry
 By the elfin builders of the frost.

Here is no appeal to the intellect, no ethical principle involved, but there is rare satisfaction for the æsthetic sense. Compare again Whittier's "The Gift of Tritemius:"

"Titemius of Herbipolis, one day,
 While kneeling at the altar's foot to pray,
 Alone with God, as was his plous choice,
 Heard from without a miserable voice,
 A sound that seemed of all sad things to tell,
 As of a lost soul crying out of hell.

"Thereat the Abbot paused; the chain whereby
 His thoughts went upward broken by that cry;
 And, looking from the casement, saw below
 A wretched woman, with her hair aflow,
 And withered hands held up to him, who cried
 For alms as one who might not be denied.

"She cried, 'For the love of Him who gave
 His life for ours, my child from bondage save,—
 My beautiful brave first-born, chained with slaves
 In the Moor's galley, where the sun-smit waves
 Lap the white walls of Tunis!' 'What I can
 I give,' Tritemius said: 'my prayers.' 'O man
 Of God!' she cried, for grief had made her bold,
 'Mock me not thus, I ask not prayers, but gold.
 Words will not serve me, alms alone suffice;
 Even while I speak perchance my first-born dies.'

"Woman!" Tritemius answered, "from our door
None go unfed; hence are we always poor,
A single soldo is our only store.
Thou hast our prayers—what can we give thee more?"

"Give me," she said, "the silver candle-sticks
On either side of the great crucifix.
God well may spare them on His errands sped,
Or He can give you golden ones instead."

"Then spake Tritemius, 'Even as thy word,
Woman, so be it! (Our most gracious Lord,
Who loveth mercy more than sacrifice,
Pardon me if a human soul I prize
Above the gifts upon this altar piled!
Take what thou askest, and redeem thy child.'

"But his hands trembled as the holy alms
He placed within the beggar's eager palms;
And as she vanished down the linden shade,
He bowed his head and for forgiveness prayed.

"So the day passed, and when the twilight came
He woke to find the chapel all aflame,
And dumb with grateful wonder, to behold
Upon the altar candle-sticks of gold!"

Here is no instruction, only slight appeal to the love of the beautiful; but the piece is rich in ethical suggestion. Prose furnishes abundant illustrations. See, for example, Huxley's address on "A Liberal Education;" Ruskin's description of St. Mark's; Sir Arthur Helps's "On the Art of Living with Others." Of course, I have selected typical examples. And it will often be true that a given work will afford help along all three of these lines. Perhaps no better example of an author who thus appeals to us could be named than Edmund Burke. But testing literature in one or more of these three ways, we shall find its value. If this be in very truth the place of literature in the world, if it is the world's treasure-house of thought, taste and ethics, what shall we say of that profession whose very purpose is to interpret to us for our help the best that men have thought and felt? Surely it is a profession in no sense unworthy the devotion of such as take the most serious and lofty view of life. They who follow it lightly and superficially are guilty, as they would be in

any true art, of a kind of profanity. The trifler is out of place among elocutionists. The most serious-minded, the most earnest-souled, the most conscientious may, if nature has endowed him for this art, find in it ample field for his truest endeavor.

Do you recall Addison's account of the good man whom Sir Roger appointed as parson of his parish? "At his first settling with me," says Sir Roger, "I made him a present of all the good sermons which have been printed in English, and only begged of him that every Sunday he would pronounce one of them in the pulpit. Accordingly he has digested them into such a series, that they follow one another naturally and make a continued system of practical divinity." "I no sooner saw this venerable man in the pulpit," says Addison, "but I very much approved of my friend's insisting upon the qualifications of a good aspect and a clear voice; for I was so much charmed with the gracefulness of his figure and delivery, as well as the discourses he pronounced, I think I never passed any time more to my satisfaction. A sermon repeated after this manner, is like the composition of a poet in the mouth of a graceful actor."

"I could wish," he continues, "that more of our country clergy would follow this example, and, instead of wasting their spirits in laborious compositions of their own, would endeavor after a handsome elocution, and all those other talents that are proper to enforce what has been penned by greater masters. This would not only be more easy to themselves, but more edifying to the people."

There are doubtless some objections to the adoption of Addison's mildly satirical suggestion. Yet there is more than satire in it, and most of us would willingly exchange, on occasion, the ministry of the average pulpit for the true vocal interpretation of the best literature. A good phrase, that of Addison, "more edifying to the people."

Let no one suppose that this function of your art is performed on the stage alone. More than anywhere else, the voice can perform this ministry in the select circle of friends, and in the home. Who does not know of some book, some poem first made known to him by a loved human voice, and to which that voice and interpretation gave a meaning deeper and truer than we could have reached by our own silent reading. I almost think that

poetry and fiction are never *read* until they are rendered vocally. Happy the children whose mothers and teachers can and will read to them. In no other way so well can they learn to love literature, and in no other way can they be roused to higher thought and feeling and conduct. The elocutionist in the nursery and in the school would solve many a question of discipline and instruction in righteousness.

Perhaps the noblest mission of your art is to open the world of thought and feeling to those against whom it is closed—the ignorant, the degraded, the dwellers in the slums. Were I able to command the means whereby the depraved and the sin-suffering should be uplifted to self-activity, to self-help, I would most of all send to them women of right hearts and trained voices to speak out to them the words that the best minds and hearts have uttered since the world began. Believe me, here is a great work for you. Your art has its place in the work of the world.

To us all when most weary, literature ministers the needed refreshment, not through the eye, but through the ear. Who does not know Longfellow's tribute to this helpfulness of the human voice?

The day is done, and the darkness
Falls from the wings of Night,
As a feather is wafted downward
From an eagle in his flight.

I see the lights of the village
Gleam through the rain and the mist,
And a feeling of sadness comes o'er me
That my soul cannot resist:

* * * * *

Come, read to me some poem,
Some simple and heart-felt lay,
That shall soothe this restless feeling,
And banish the thoughts of day.

* * * * *

Read from some humbler poet,
Whose songs gushed from his heart,
As showers from the clouds of summer,
Or tears from the eyelids start;

Who, through long days of labor
And nights devoid of ease,
Still heard in his soul the music
Of wonderful melodies.

Such songs have power to quiet
The restless pulse of care,
And come like the benediction
That follows after prayer.

Then read from the treasured volume
The poem of thy choice,
And lend to the rhyme of the poet
The beauty of thy voice.

And the night shall be filled with music
And the cares that infest the day,
Shall fold their tents, like the Arabs,
And as silently steal away.

Finally, let me make bold to remind you that you cannot minister to others what you do not yourself possess. No mean, shallow, superficial person can be an artist. Whatever you give to others must first pass through your own heart. Individual personal character must be the basis of all your real accomplishment. Nowhere can it be more true than in elocution that "out of the abundance of the heart the mouth speaketh." Instinctively the world perceives this, and it honors and appeals to those whose art is the expression of their own genuine culture, their own true living and thinking.

Let me beg of you to take no less than the highest view of your art; to devote it to no lower than the highest aims, to make it in your hands nothing other than a help to living for others; and to content yourselves and your pupils with no preparation short of the truest. The school will train one in the matters of technique. But for the higher and larger preparation, which the school cannot impart, let the artist remember the words of a wise teacher of old: "Whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things."

DISCUSSION.

MISS MARTHA FLEMING: Prof. Butler in his paper has lifted us to such ideal heights in his thought of our art, that I am loath to break the silence. I am sure it is vocal with the voices of our

youth and our enthusiasms. Again we resolve that we will use only what is best in literature, that which will lead to the highest thinking and living, rouse the best emotions, and stimulate all healthy activities.

That this Convention was called the National Association of Elocutionists in the face of much opposition, speaks, in the profession at least, an appreciation of the original meaning of the word elocution, and a determination to hold to it as the word which embodies the full meaning of this art. Among such teachers the word does not need regenerating. To them it is already charged with thought. They are regenerating the public, teaching college faculties the true meaning of elocution, making it take its place not as a fad or an accomplishment, but among the solid studies of the college course—an integral part of the literary department, for which the student receives full credit.

After listening through this week to so many noble words, some of which have seemed to come from lips inspired, it is hard to understand or credit the contempt for elocution which is said to exist in the popular mind. But with the enthusiastic applause which has greeted these utterances in our ears we are inspired to say that this contempt will soon be among the things of the past, if it has not already passed away. Perhaps there was no more pregnant reason for its existence than the lack of the groundwork of education, the lack of culture, the lack of literature, in the hearts of those who came to study. Add to this the necessity which makes the great majority of teachers bread-winners, forced not through love of money but through lack of it, to supply the demand of this same popular mind with what promised the largest material return. 'Tis a heart sorrow to many an elocutionist that he could not always say art for art's sake, or, better still, art for soul's sake. Let us hope that the day will soon come when schools of elocution and dramatic art will require every applicant for admission to be broadly educated. A college training would be a good basis upon which to build his special work.

Over and over again this week have we heard that elocution is the giving up of the whole man to the expression of whatever in life he can make his own, the making of his body the perfect instrument, responsive in voice, speech, and gesture; that only what is in the man can come out; that only what he has grasped

of the beauty, truth, and righteousness that is in life can pass through him. Elocution finds its supreme reason for existence as literature does in the necessity for self-expression, which is a law of our being. Life and nature are moving powers. What, then, is the relation of elocution to literature?

The experience of the race is the stuff of which literature is made. Truth, righteousness, beauty are fundamental in all literature, from the myths and folk-lore to the masterpieces of Homer, Dante, and Shakespeare. Every note in human endeavor is struck in literature, every depth of passion sounded, every element of beauty woven into its fabric. Through literature can be taught a knowledge of human nature, an insight into character both natural and individual, into the springs of action, and the effect of environment upon natural character through all the various stages in the evolution of the individual. Literature but gives shape to all the material found in life; and the depth of its hold upon life and the truth of its representation determine its value. Literature suggests to the student of expression an infinite variety of character, a wide range of emotion, a universal type of man. He takes all the material found in literature, gives it form, passes it through his own personality, the one original thing in the world, and according to the sweetness and sympathy of his nature, the depth of his own life, the perfection of his self-effacement, the richness of his personality, does he enrich himself and the life of the world. He thus becomes an interpreter not only of his own thought and life, but of the thought and life of the world, ranking as artist according to the truth of that interpretation.

The difficulty of such interpretation, the magnitude of the study and preparation, the self-abnegation, and richness of personal character and charm it demands, may explain the fact of which Prof. Butler speaks, namely, that so few interpreters of literature have existed. It is an art that seems to pass away with the man. The painter, sculptor, and writer leave their work in material forms; but voice and gesture pass from us as the artist passes from mortal sight, leaving only a memory that cannot be transmitted. Said a lady to me once, with tears in her eyes, after listening to a reading by Mr. Murdoch: "That man's work stands for so much that is rare in culture and human character

that it is to me one of the saddest things in life that so much of his art must die with him."

Granting, then, that literature gives the greatest possible range of emotions and shapes them for study, the question naturally follows: What use can be made of literature in the development of voice, speech, and gesture, in opening these avenues that they may respond to the necessities of expression? Many teachers are reaching their best results not through an elaborately worked out system of technique, but by means of a few well-chosen exercises that teach poise and responsiveness of body, freedom and ease in producing tone, and skill in moulding vowels and cutting consonantal elements. These are given according to the need of the individual, and are followed or accompanied by such literary study as will develop him along the line of his greatest need, whether that be expressive quality of voice, correct English, or abandonment of body. For example, one cannot read Aldrich's dainty, airy lines without feeling in them the demand for the purest English, and responding in some measure to that demand, thereby gaining form through the influence of thought and with less waste of power than if the time had been spent in the study of form alone.

Literature is the great storehouse of the emotions of the race; it responds to the wants of every student. The power of the teacher lies in his own knowledge of technique, of which he should be the broadest student, for he must have a criterion in his comprehension of the mental and emotional possibilities of his pupil, in the breadth of his own grasp of literature, and in his personal power to quicken the imagination of his pupil, stimulating him to think with the author until the thought passes through him and comes out in the desired form. There is a growing tendency among music-masters to limit the number of their voice-exercises. More and more they are going to song and the great composers for studies. For example, instead of hours of mechanical practice of scales, a song with the scale, as "The Flower Song," from "Faust," is taken, the singer is worked up to the emotion demanded, and laughs because she can't help it, and there is the scale.

Now comes the question: What are the elements of a good recitation or reading, and how shall we meet the demand for

something new? Upon examination it will be found that what we call a good recitation has in it the elements of a good drama—not necessarily written in the form of a drama, but governed by the same laws; has a beginning, a middle, and an end; comes close, as the drama does to the hearts of men, deals with men, is in itself complete. It must entertain, but it must speak to the heart and the moral sense. The drama is the greatest of the fine arts, for it embraces all other arts—painting, sculpture, literature; and a good recitation, like the drama, will appeal to the eye, the ear, and the soul.

The elocutionist has the same right as the playwright to adapt for special use, cutting from story or sketch every word not necessary to the continuity or dramatic unity of the whole, and filling the place with expressive voice and action. His own good taste must dictate what literature he dares to touch with his pruning-knife.

Will someone say why the public, and even pupils themselves, tire of a bit of literature? A song with musical value continues to delight students and the hearts of the people, and music-masters give it over and over again as a study, while the elocutionist is ever on the search for something new. Is novelty one of the elements of a good recitation? Will someone take this up in the discussion which is to follow?

He best meets this demand, which all of us must face, who is best versed in current literature, which is the expression of the thoughts and conditions of our own time, and, therefore, receives hearty welcome; who knows the technique of the drama so well that from the poetry, the fiction, the character sketches, the dramas of the day, he can select what is essentially good and adapted to use, rejecting whatever will tend to produce wrong emotion, to vitiate taste, to react for evil on the character and life of the student. To make these selections for a student with an artist's possibilities is a delightful recreation; but to select studies for children, or for the many who are not studying for professional purposes, but for the improvement of voice, speech and manner, who wish to know how best to express themselves in the ordinary uses of life, is a difficult task.

It is a subject for congratulation that all kinds and conditions of men, women and children are coming to us for this help. I, for

one, have no sympathy with the teacher that cares only to teach artists, as it is sometimes expressed. The artist can take care of himself, if need be. The greatness of our art is that it can help the weakest to self-expression, and so become a factor in his growth. The hope of education lies in the majesty of expression, in its reaction upon the mind and heart. The love of literature created by the schools quickens into life whatever germs of purity, loveliness and truth there are in the soul, and giving them form in the voice and body, deepens their hold upon the life of the individual until they dominate the whole man. He moves up and on in the scale of being, no longer good by conscious effort, but so led on by goodness that it is impossible to be otherwise.



QUESTION-BOX.

I.

Does not Delsartism tend to the neglect of voice-culture ?

Answer.

THE PRESIDENT: Is anybody prepared to discuss it ?

MR. MOSES TRUE BROWN: How long have we in which to answer ?

THE PRESIDENT: Three minutes.

MR. BROWN: In three minutes, then, I should say it did tend to the neglect of voice-culture. From all the knowledge I have gained of Delsarte, I find the thread of his race running through his teachings, in that regard, and there is where I should look for its limitations. All that I have been able to find after the most careful search through Delaumosne and Arnand and Steele MacKaye, and others,—all I have been able to find of Delsarte's teaching of the voice is certainly inadequate to the Saxon. It may do for the Gallic or the Latin races; it scarcely does for the Anglo-Saxon race, the average Englishman or the average American, it seems to me. "Why?" you ask. If you will look at Delaumosne (and there you will find the longest treatise on voice-teaching), if you will look at Delaumosne, I think you will find that with his concentric, his eccentric, his normal and his moral, and so on, he makes confusion worse confounded even for the Delsartian. The point is this: Rhythm rules so largely in the French, that he constantly has in mind French rhythm in his teaching of the voice. It takes a philosophic mind, one must make a philosophic study of all that pertains to the teaching of the voice, to make Delsarte even intelligible, much less of general application. I should, therefore, say, Mr. President, that it seems to me that Delsarte—I refer to Delsarte, not to what has

been built upon Delsartism—Delsarte is vastly inadequate, so far as I have been able to trace the matter, in his treatment of the human voice.

II.

Where is the gain in using mental, emotive, vital in the Delsarte psychology, over the intellect, the sensibilities, and the will in the old psychology?

Answer.

THE PRESIDENT: Here we have three volumes of an encyclopædia.

MR. BROWN: Where is the gain in using the terms mental, emotive, and vital, over the division of the old psychology, from all time, commencing with Aristotle, and all the way down, of intellect, feeling and will? When I speak to-morrow I shall attempt to illustrate where the gain is, in a practical working system. I believe we can justify, from the very top to the foundation, the use of these terms, making them splendidly practical before students, making them mean something, not mere vagueness. Where, then, is the gain? I should say here: The terms, mental, emotive, and vital can be justified as psychological distinctions, fully and thoroughly, as philosophy, and can be applied practically so that he who runs may read. That would be my answer to that question. In regard to the will, Delsarte may have been wise when he said: "The will lends itself to whichever state of being is in action at the time." Now, this is empiric; and you put it to any fine psychological scholar and he will tell you that it is empiricism. The will stands within, the modern teacher might say, the intellect, the vital, the life; and the mentality, the thinking machine here, stands outside, we might say, these three things which can be so clearly defined that nobody can mistake them, and they say: "Let me move in here." Says the vital: "Let me give my sign both of voice and pantomime;" then the emotive says: "Let me give the sign of emotion everywhere known, everywhere recognized;" and then the mental: "Let me in, too, so that I may give through this fluent body the sign of the intellect." That is all there is to that. I think it is a great gain practically; and then it squares with whatever may be said by any psychologist who happens to be traveling around and wants to make a fuss about it.

III.

Is there any gain in voice secured by the study of the anatomy of the vocal apparatus ?

Answer.

MR. R. I. FULTON: I have not thought of this particular question at all, but I should answer it in the affirmative. Does a man gain anything in his power to run an engine by studying the engine? Does a man gain in his knowledge of how to perform any mechanical work by studying the tools and machinery with which he is to perform it? Certainly he does. Very much of the bad voice-work is due to the fact that the pupil has gone through certain vocal exercises without knowing what he was doing, how he was doing it, or what he was doing it for. If we are to have practical vocal culture we must understand the organs with which we make vocality. On the other hand, I would say that you need not spend one-half of the year that you have set apart for the study of elocution in an exhaustive examination of the structure of the vocal organs. There is no necessity for that. If a man points out to me 35 vocal organs, and proceeds to explain at length and in detail, the exact structure of each, I think he is carrying it a little too far. But a pupil can, in a general way, and in a short time, learn the anatomy and the physiology of the vocal apparatus; and it stands to reason that he can do better work in the way of voice-culture because of that knowledge.

MISS JULIA P. LEAVENS: Sir Morell Mackenzie says it is not necessary for a child or a man or a woman to understand the vocal apparatus in order to produce good sound. I certainly do not know anything about my own, and I have been able to produce pretty good sound for a great many years. I had a teacher who undertook to put what I called an infernal machine in my mouth, to hold my tongue down—perhaps she thought I needed it; the result was that I was all tongue. All that I could think of was that awful machine on my tongue—I never used it. She was able to get it in my mouth only once or twice, and I have never made any study of the vocal organs since then. It is very nice and very philosophical to understand the anatomy and physiology of the voice, but I do not think it is necessary. It is

not essential to understand and to teach the child all these things down in the throat—I don't know the names of them, whatever they are; I don't think it is necessary to understand them to produce good tone, nor to show others how to produce good tone. They can bring the word to the front of the mouth so that the articulating organs can act upon it; they can understand resonance, phrasing, flexibility, smoothness of voice, and all those things that are necessary to good tone-production, without understanding the anatomy of the apparatus. That is my experience.

MR. G. W. HOSS: I do not care to take a decided position before you upon this question, but simply to come in here as a compromise between the two parties, and by that fallacious mode of reasoning—by analogy—I would like to suggest to the Convention that there is always an upper side as well as an under side to things. Now, then, by analogy a musician takes my daughter to prepare her for the mastery of that beautiful instrument, the piano. The musician does not count the muscles or name the muscles in the fingers; she does not count the joints or name the joints. She makes no anatomical analysis of that wonderful and mysterious thing, the hand; she simply goes to work. Take that for what it is worth. Secondly, take an illustration from something not so delicate, perhaps, but more popular just now. In training for athletic sports, in training those fine horses for the race-track and the hunting-field, in no case do you proceed with an anatomical analysis. You speak of laws; you speak of tone; so you speak of power of muscle; so you speak of movement. But in each case you proceed directly to the result. Now, I don't care to give my own opinion, or to define my position exactly, but these things look somewhat that way to those who sit and listen. I will just say in closing that I read almost everything in my early work; I wanted to know everything. I spent quite a long time during my early work in committing to memory and studying the different organs and their various uses; but I did not find that my voice gained either in power, sweetness, or flexibility. Maybe I have committed myself.

MISS CORA M. WHEELER: I wish simply to say that it seems to me that this whole matter, on the teacher's side, is very much

like the feeding or the educating of the child in any other department. The teacher should understand it all. The skill consists in giving the child the right thing at the right time.

A LADY MEMBER: Is it necessary to know how a gun is made or put together to be able to hit the target? Would it not apply in the same way to the use of the voice?

MR. S. H. CLARK: I do not think we are nearly so far apart as this discussion would lead an outsider to believe. I do not think for a moment that Professor Fulton would commence his teaching with the remark: "We shall now proceed to study the voice." I think, also, that we may be led to infer that a vast amount of time will be required for this branch of study when, in fact, a very short period is all that is necessary for the average student. I think it is well for a student to know that it is physiologically bad to have a depressed chest, and hence I say to a bright man: "Here, now, get your chest out better; the object of this exercise or this thought is to fill you up; to give you greater power." I think that might fairly be termed a part of vocal physiology. I think that we would say, on the other side, with the idealists of old and those who survive them to-day: "Don't start in with vocal anatomy." But they themselves having gone through this training, perhaps empirically, naturally desire to learn what is the scientific basis of what was to them empiricism; so the teacher, when his voice has been well trained, should verify by scientific means the training which has produced his voice. I think when we look at it in that way, we are not nearly so far apart as this discussion would seem to imply.

MRS. MAY DONNALLY KELSO: I merely wish to say a word in regard to the statement made by Mr. Hoss as to piano technique. The advanced methods of piano technique teach the anatomy of the hand most successfully. Pupils are taught individual, conscious control of each muscle. In that way many of the bad effects of the old systems of teaching and practice are avoided. The hand is treated even from a medical standpoint, we might say. Under the old system of teaching, webbed sinews were often the result. By understanding the muscles used in certain exercises, and by not overusing them, these bad effects are prevented, and the delicate effects which are desired are

obtained. I, therefore, wish to suggest that an analogy may be drawn from this to support the opposite theory.

MR. G. R. PHILLIPS: If knowledge of the anatomy of the vocal organs is not essential, can it be hurtful? One lady has asked: "Is it necessary to understand the mechanism of a gun in order to be able to hit the target?" Will you be able any the less to hit the target because you do understand the mechanism of the gun? Will knowledge prove a detriment? I fail to see the point; and I cannot understand that if I know the anatomy and physiology of my throat and my vocal organs, it is going to be a tremendous barrier to my being able to produce good sound or tone. As a matter of fact, in teaching I spend a very few moments—and I have never found a pupil who was not delighted with those few moments—in showing them pictures of the throat. I do not put any diabolical instruments into their mouth. I show them that they have two passages in their throat, and that they do not produce the tone from the passage where the food goes. I have never seen a pupil who was not delighted with the knowledge thus acquired.

MR. T. J. McAVOY: I want to state that Sir Morell Mackenzie was a throat-specialist, and, therefore, when a student, by overexertion, had injured his throat he repaired to Sir Morell Mackenzie, and Sir Morell Mackenzie repaired the throat. There may, therefore, have been method in his madness. Mr. Phillips has stolen my thunder, and has said almost everything that I wished to say. It seems to me, however, that the impression should be made on every pupil, on every student, that the organs of speech are very delicate. They are as delicate as those of the eye, and misuse or abuse will soon ruin them. Let pupils understand that they must not strain their vocal organs. Let them learn the proper use of each of the organs. A knowledge of that will never interfere with the culture of the voice, and may be of immense good.

A GENTLEMAN MEMBER: Know thyself is a good rule in life. Is it not a good idea to study how we may exercise our muscles in order to become a strong blacksmith? It is not absolutely necessary that we should study it, but if we wish to

become like the pugilists of this country, if we wish to become champions of England, Australia, and America, is it not a good idea to know ourselves, to study ourselves? It certainly cannot be a barrier to our success; and does it not tend to give us greater control over our muscular and our mental powers not only to know ourselves but to study ourselves? If we know the truth, in my opinion, the truth will set us free.

MRS. S. ETTA YOUNG: I only wanted to say this: I think we cannot know too much of the organs of the voice or of the ear, if we can forget that knowledge when we come to use them, and let the soul have full sway.

IV.

Is there not an effort in many cases to get more out of Delsartism than its author intended to put in it?

Answer.

MR. McAVOY: I move that the discussion of that question be deferred until to-morrow, when the matter will be up for consideration.

MR. E. P. PERRY: I second that. Carried.

V.

Is there not an undue prominence given to pose, poising, costuming, and the like, in some of our work?

Answer.

MISS ALBERTA OAKLEY: I believe we are to have a paper on "The Modern Tendencies of Elocution." Perhaps it will be answered in that paper.

MR. BROWN: I move that we lay the question on the table.

MR. FULTON: I second the motion. Carried.

VI.

Would not our *Voice Magazine* be more satisfactory if given in two issues—one for singers, one for elocutionists and readers? Mr. Werner to answer.

Answer.

THE PRESIDENT: We have no *Voice Magazine*, and, therefore, the question cannot be answered.

MR. G. A. VINTON: Cannot we hear Mr. Werner's answer?

THE PRESIDENT: Mr. Werner is not responsible at all; it is not his *Voice Magazine* that is referred to.

Moved and carried that Mr. Werner be allowed to answer the question.

MR. WERNER: After twenty years of study I am unable to say where voice ends and speech begins. I should like some one to draw the line of demarcation.

VII.

Where should the line of separation be drawn between the actor and the public reader as regards dramatic action? I should like to hear from Mr. Mackay and Mr. Pinkley.

Answer.

THE PRESIDENT: Mr. Pinkley will have a paper on that subject, or something pertaining to the stage. We should not, therefore, anticipate his paper by discussing the question now.

Mr. Vinton moved, seconded by Mr. Brown, that the discussion of the question just read be deferred indefinitely. Carried.

VIII.

Do we not need a revised nomenclature in elocution?

Answer.

Mr. Vinton moved, seconded by Mr. Pinkley, that the question be laid on the table indefinitely. Carried.

IX.

Should not elocution be treated less as a fine art, ending in itself, and more as a practical art leading up to oratory?

Answer.

MR. PERRY: I move that question be referred to Mr. Clark, to be answered on Wednesday.

MR. HOSS: I second that motion.

Mr. Clark moved in amendment, seconded by Mr. Vinton, that the question be laid on the table. Lost.

MR. CLARK: I have no desire to shirk this question, nor to

avoid any work that the Convention may desire me to perform; but I already have to read a paper before the Convention, and have numerous other duties to discharge, and I, therefore, move in amendment that the name of Mr. Chamberlain be inserted in lieu of my own.

Mr. Perry moved the previous question, and the previous question being put, the original motion was declared carried.

THE PRESIDENT: The question is now referred to Mr. Clark for Wednesday.

X.

Is there not confusion in the names and work of our schools, one calling itself School of Oratory, another School of Elocution, another School of Elocution and Oratory? The School of Oratory sometimes steps into the place of the School of Elocution, and vice versa. Can these things be remedied?

Answer.

On motion of Mr. Brown the question was laid on the table.

XI.

Is it wise or safe for a man to say in his advertisement he has the best school in the United States? Does he know all the schools in the United States?

Answer.

On motion of Mr. J. Walter Hosier the question was laid on the table.

XII.

Is there any inexpensive collection of orations, except the two Bunker Hill orations?

Answer.

THE PRESIDENT: Will anybody answer that?

MR. W. B. CHAMBERLAIN: I should like simply to name Professor Johnstone's collection, entitled "American Oratory," which has some dozen or two of the best American orations entire. Mr. Johnstone is a fellow of Princeton College.

MR. T. C. TRUEBLOOD: I should like also to mention a col-

lection published by Heath & Company. It has a number of excellent orations in full.

THE PRESIDENT: You will see that this runs us into the question of advertising.

MR. TRUEBLOOD: I have no interest in the book, sir.

XIII.

Can elocution be successfully taught by one lesson per week?

Answer.

MR. CHAMBERLAIN: I move that we have twelve half-minute replies to that question. Carried.

MR. HOSS: It depends upon the teacher.

MR. H. M. SOPER: It depends upon the pupil.

MISS OAKLEY: It depends upon both.

MR. CHAMBERLAIN: It depends upon the time given.

MR. PHILLIPS: It depends upon all three.

MR. HOSIER: It depends upon how many weeks he is taught.

A LADY MEMBER: It depends upon the number of years the pupil keeps at it.

ANOTHER MEMBER: It depends upon the earnestness of the student.

MR. PINKLEY: No! Yes!

ANOTHER MEMBER: It depends upon all these things.

MISS MIRIAM NELKE: There are different degrees of success, and half a loaf is better than no bread.

ANOTHER MEMBER: It depends upon what he is doing between the lessons.

MR. J. P. STEPHEN: Is one sermon a week enough to make an elocutionist good?

XIV.

In the President's address, human nature as found in the United States was suggested as a great school for all who would study emotion. Is there any systematic and logical arrangement of the emotions in printed form to assist the student in elocution?

Answer.

Moved and carried that the question be laid on the table.

XV.

The Rev. Dr. Alger told us that Herbert Spencer was such a gross materialist that he left out of his philosophy spiritualistic expression. Is this true? Will Professor Brown please answer?

Answer.

MR. CLARK: I move that it be laid on the table.

MR. BROWN: Mr. President, I will not waste any time; I shall take but a moment. This morning I thought of that question, and I will simply read this, which bears its own comment. I want to say that I have been so delighted with my friend Alger's splendid presentation of the Delsarte theory that I have not a word to say there.

MR. CLARK: Have we right to discuss questions outside the realm of elocution?

THE PRESIDENT: The Question-Box has not been limited.

MR. BROWN: Herbert Spencer, in the best sense of that word, is an agnostic, as a great many philosophical thinkers are. Do not let bias or prejudice now infect your minds. I am an agnostic in the truest sense of that word. An agnostic simply confronts all that is, and says of some of the great phenomena of which he is conscious, such as time and space and force, "I don't know." That is what I mean by an agnostic. Now, that does not declare that a man is an atheist by any manner of means. And I will simply say that it seems to me that this philosopher is one of the profoundest theorists that the world has ever known. Here is what he says: "Among the mysteries which become the more mysterious the more they are thought about, there will remain the one absolute certainty that man is ever in the presence of an infinite and eternal energy from which all things proceed, the power by which planets gravitate and stars shine."

XVI.

Should music and dancing be permitted in recitation?

Answer.

MR. HOSIER: I should say, no.

MR. CLARK: I should like very much to say a few words on that subject, and see if we cannot find something practical. No one objects to the introduction of extraneous matter more than I do. No one endeavors to represent an author as he intended to be represented more than I do. In my selection last evening, if I may refer to it, the lullaby was the whole thing; the words were merely the means of conveying the lullaby to the audience. Now when we come to a selection where the author says that the words were sung, it depends upon whether those words are the primary thought or not whether they shall be sung. For instance, in "Aux Italiens," in the first part the man is in a reverie; and as he is sitting and thinking of the past, it seems to me that those words should not be sung; but when, after the conclusion of his story, he recalls once more the music, "And oh, the way that voice rang out," it seems to me that it would be a proper interpretation to have the man burst forth in the song thus recalled. I think that reading it would be perfectly right, also; but the introduction of the song would, it seems to me, be consistent with the thought of the author. We are all in danger of too hasty generalizations. Don't let us say: "I never will sing while reciting," and "I never will dance," but let us wait until the occasion presents itself, and then, bringing all our taste and judgment to bear, let us try to see how best we can interpret our author, and best conceal ourselves.

MR. HOSS: So many of the things that have been said this morning are pleasing, and, from the standpoint and in the judgment of this humble speaker, so suggestive, that it is very difficult to individualize; but there seems to me in it all to be a trend toward one point. The point aimed at in all our teaching, according to what seems to be the consensus of opinion in this Convention, should be to get rid of the "namby-pamby." That seems to be the sentiment most generally expressed in this body. Now, all I want to say is this: While we may all feel this, the teacher who is giving the entertainment, or the school, may say, "Public sentiment demands it." If I can get two lines of thought before you I shall have done all that I desire. The old

economic law is: "Demand creates supply." Yes; we all know that. But there is a law, Mr. President, the converse of that, and one which, as teachers, we all ought to learn: "Supply creates demand." Let us furnish the supply, and work on patiently and hopefully and courageously, believing that by-and-by, if we supply a high quality of intellectual food for the public, we shall create a demand for it. I believe it can be done.

MISS JESSIE COUTHOUI: I have a few words to say in regard to a brief paper given here last Thursday morning, in which was condemned music, either vocal or instrumental, in connection with recitation. If the lady is a professional reader or teacher of elocution, I would respectfully ask her what is to be done in such selections as the old, familiar "Fall of the Pemberton Mill," where the author says: "A woman's voice rang clearly out above the roar of the flames, 'We're going home, we're going home, we're going home, to die no more!'" Shall these lines be recited or sung? In that beautiful poem, "The Maiden Martyr," we find these words: "She sang the psalm, 'To Thee, my God, I lift my soul.'" Shall the words be recited or sung, as they are intended to be? You all remember with what a charm Mrs. Serven recited "The Low-Backed Car," and how its beauty was enhanced by the introduction of the singing. I need not mention the complete success of Prof. Clark in the lullaby when he sang, where the author clearly intended the reader should. How unnatural it all would have been had he attempted to put the little one to sleep by simply repeating the words, "Bye baby bye, bye baby bye." I think I have never heard anything more beautiful when Mrs. Brown recited "Douglas, tender and true," with a soft piano accompaniment; and did you ever hear recited Benjamin F. Taylor's "Money Musk" while the old tune is being played on the piano or violin? Unconsciously we close our eyes for a second and can see

"The fiddler who sits in the bulrush chair,"

and we think that we are in the midst of an old-fashioned husking-bee. What shall we do in those grand old selections like "The Bells," if we are not to imitate the sound of the bells, as was so successfully done by Mr. Vandenhoff and some of the finest elocutionists in America? If we cannot do this, I say do

not attempt the selections at all. Once more, there is that beautiful old poem, familiar to you all, "Rock of Ages." The poet says distinctly:

" 'Rock of Ages, cleft for me,'
Thoughtlessly the maiden sang.
* * * * *
" 'Rock of Ages, cleft for me,'
'Twas a woman sang them now.
* * * * *
" 'Rock of Ages, cleft for me,'
Lips grown aged sang the hymn."

Shall the lines of this grand old hymn be recited or sung? Elocution and music are twin arts; they are like brother and sister, and should go hand in hand. Let us refrain from condemning the introduction of music, either vocal or instrumental, when it is performed in a thoroughly artistic manner, and is required to bring out the author's full meaning.

MR. BROWN: It seems to me that art dignifies even trivial things, and that if there should occur in a selection a place where a young lady could move gracefully, and put in a little dance, so that it were done *artistically*—that is the point, exactly—why, then, it would be charming. It was said that Salvini could open a door on the stage so that it was a delight to see him do that very thing. One rule I have in my own work with students: Many pupils want to try a selection that Jessie Couthouï or somebody else has given, and they say: "Oh, you should have heard it! The way she sang that beautiful refrain just filled me. I want to try it." Now, it requires a great deal of courage to say to some of them: "You can't sing worth a cent; don't try it." That is just it exactly; nothing is so painful, it seems to me, Mr. President, as someone coming before us and attempting to sing when he cannot sing at all. Don't attempt it in public as art; attempt it in your school before the students as on the road to art; that is the best way. Leave off what you cannot do; that is a great thing. Learn your limitations, and be governed by them.

MR. CLARK: I am very much interested in this subject, the introduction of what some would call extraneous matter. I should like to agree completely with the remarks of Miss Couthouï, but

I cannot do so. I want to try in the moment at my disposal to lay down something more definite. Now, in that statement, " 'Rock of Ages, cleft for me,' thoughtlessly the maiden sang," we know the object of the author there is not to bring in the tune, or anything of that kind; the fact is, the maiden was prayerful. It is a matter of interpretation; but to me the beautiful suggestiveness of the thought may be marred by the singing, while there is no possibility that it may be marred if the reader uses the speaking-voice. The fact that the author said she sang it is no warrant that we should sing it. In "The Low-Backed Car" I think the best effect is obtained by speaking the words, for this reason: The four refrains of "The Low-Backed Car" differ each time, and when you sing them you are limited to the notes of the music, while when you speak them you have the infinite variety of the speaking-voice in which to portray what is to me four distinctly different meanings. When they are limited by the musical scale, you, to that extent, lose the effect. So I say it is altogether a matter of taste and judgment.

MR. HOSIER: I should like to ask the gentleman a question: Did he ever hear "Rock of Ages" rendered artistically, without the music, in public?

MR. CLARK: Yes; I have heard hymns, such as "Lead, Kindly Light," read with much better effect than I ever heard them sung. That is merely my opinion, however.

MRS. YOUNG: I think that this, perhaps, will lead to some light on the subject: If the soul can manifest itself better through speech, if it can interpret the thought better through speech, that is what that person should do; if through song, let it be sung. If we feel that we can express the author's thought only through song, let the notes come. Let them come if they come from the soul. Let us not be bigoted; perhaps one person could give "The Low-Backed Car" more artistically through song; another would express the thought much better through speech. It is the same with "Rock of Ages." It can be impersonated. If impersonated, we should, of course, carry out the idea of singing, but if, as Prof. Brown says, we cannot sing, let us not try to express our thought through song.

XVII.

Can extemporaneous speaking be taught; and if so, how?

Answer.

MR. HOSS: I say, yes. But "how" would take all this day to tell it. It certainly can be taught if there are laws of mind; and unless the world is all wrong, there are laws of mind and theories which we can definitely accept as true, notwithstanding all the darkness in metaphysics. Now, if it be true that there are laws of mind, they surely can be applied to any of the probable phases of reasoning. As to the "how." I will state at the outset that I have been dealing with that question for sixteen years in two universities, and in my own school for the last three years. I have reached results that seem to prove that it can be taught. I have had one who hesitated, and stopped, and filled his speech with "ahs" and "ohs," in a few months reach that point of self-control in the holding of his thread of thought, that he stood easily, did not hesitate, used appropriate gestures, and in the outcome of a year that young man spoke easily, readily, impressively, and sometimes eloquently. That was the simple result of training. That is one of my favorite thoughts, Mr. President, and I am glad that the subject has been brought up for discussion. The proof of the importance of this matter has been impressed upon us this morning. Who has aroused our thought to-day more than the gentleman who stood before us a few moments ago and said so much in a few minutes' extemporaneous talk. I say, Mr. President, modestly and yet with deep conviction, that the man or the woman who is to interest this world, and to lead its thought to higher purposes and more splendid achievement, is the man or the woman who can spring to the feet and utter themselves extemporaneously. In congress, on the political platform, in the pulpit, there is the secret of power. It must come into the school-room. It is my belief, it is my hope, although I may not live to see it, that a great work for the cause of extemporaneous speaking as a branch of education shall be one of the achievements of this admirable organization.

[On Saturday afternoon, during the Unfinished Business, the following points were discussed.]

A LADY MEMBER: There is one question that has not come

up at all during the Convention and that is, a means by which to attain the culture that has been made so prominent. It seems to me that the extension work in some of the larger universities and colleges in this country may afford that means. They give courses in the higher mathematics, science, history, literature, English, French and classic literature, and in languages. I know they are a great success, and the lectures are so arranged that teachers lose as little time as possible during the week. I hope that some day elocution will be placed on the same list and be granted a place in the extension course of the universities.

MR. TRUEBLOOD: I should like to say one word on this question of culture. Of course, I think it is the duty of everyone in the profession to urge upon his students to get as much of a liberal education as it is possible for them to acquire; but I doubt the advisability of demanding a diploma from a recognized university. That is not required in the other professional schools. Take, for instance, the Schools of Law and Medicine in the University of Michigan. They simply require diplomas from recognized high schools throughout the country. It does seem to me that before our pupils finish their course, and before they are recommended as teachers of elocution we should require that they be able to enter the freshman class of a leading university; and that we should gradually raise the standard of culture as much higher than that as we can. We cannot have it too high.

A LADY MEMBER: In regard to instruction in the organs of speech. I claim that the teacher who knows nothing about this matter should not have a pupil. I think they must make about as bad mistakes in regard to those organs as did the young lady who, having some elementary information in regard to the anatomy of the vocal organs, at the dinner table asked for a piece of the chicken's windpipe. I think nothing will awaken reverence for the divine being sooner than a study of those delicate organs of speech, so wonderfully constructed, that are capable of producing such wonderful results.

MISS LEAVENS: I want to speak on a point that Miss Currier touched, that is, pronunciation. You will remember that Miss Currier emphasized it very nicely in her own pronunciation while reading. I held my pencil in hand, as I have done at other times

during the Convention, and I did not once bring my pencil to the paper during her reading, for she did not mispronounce a word. In the same kindly spirit that has been manifested all through this Convention, I mention the words that I have heard mispronounced. You ask my authority—Webster, Worcester and the New Century. There is a slight disagreement, but not in 999 times out of 1,000. It has been my experience that there has been little change in the authorities on pronunciation. To be sure, Prof. Somebody has pronounced "pro'gram" "program'," some other Professor has pronounced "in'teresting" "interest'ing," and so on; but the authorities have been just the same all the time. So with the word "finance." I have Johnson's Dictionary of 1819 and I have looked up that dictionary and all the principal dictionaries that have been brought out since, to see what changes have taken place, and I find that Johnson pronounces the words "finance'" and "financier,'" and through all the years the authorities have remained the same. I would say, in all these words never take anything for granted because Professor So and So says so; go to the authorities. I find no authority for "ty-pify;" I never heard it before. "Appara'tus" I have heard pronounced "apparat'us," but there is no authority for "apparat'us" for the last 25 years; "inqui'ry" is repeatedly pronounced "in'quiry ;" "indis'putably" is repeatedly pronounced "indispu'tably;" "precedent" as an adjective is always "prece'dent;" "spontaneity" is always pronounced "spontane'ity;" it is "pred'eccor," not "pre'decessor;" "data" is "da'ta" and not "dat'a;" possibly "dat'a" is Latin, but I see no reason why it is good taste to introduce a Latin term with a Latin pronunciation any more than we would introduce a Spanish word or a German word. Let us speak English. I am anxious that we should have good English speaking, and I wish we had but one authority in the language. "Status" is "sta'tus" and not "stat'us;" it is "in sta'tu quo." I will say, however, that I have never been in a convention where I have heard so few words mispronounced as I have here.

The President here announced that the lady's five minutes were up.

MISS LEAVENS: Gracious! I'm not half through yet. Just one word as to the long *u*; this fault of pronouncing *u* as *oo* is very common and should be guarded against.

COLLEGE SECTION.

[For the convenience of readers of this Report, it is thought advisable to put the accounts of the different sessions of the College Section together in compact and consecutive form. When this part of the program was reached Tuesday forenoon, Mr. S. H. Clark explained the object of the Section, and a special meeting of those engaged in college work was called, to be held immediately after the morning session of the Convention.]

TUESDAY FORENOON.

In General Convention.

MR. S. H. CLARK: Mr. President, ladies and gentlemen, I have been urging, in connection with one or two of my fellow committee-men, that this "College Section" be given a prominent place on our program, but I do not propose here to enter into details. I simply want to say that all of you are invited to take part who are engaged in college or university work—and I do not mean by that, with all due deference, young ladies' schools; that was not our purpose. Of course, it is for you to make it have that trend; but we are then just the same as we are now here. The object sought to be attained is the discussion of matters pertaining to instruction in elocution in the colleges and universities: First, How shall we best instruct students in universities and colleges in this art? Secondly, For the purpose of establishing some system of interchange of credits, if that be possible; so that a man who has received a certain amount of instruction in Brown University can go to Jones University and say: "I want credit on my curriculum for so much work with Professor So and So." I have come here with the authority of my own university to make certain definite statements to this College Section; and I know if this could once be established, the whole tone of the elocutionary art would be improved and its prospects advanced. So that I say, while we have no right to

keep anybody out, we ask you to leave it to the college men and women to discuss those matters specially appertaining to the College Section. I think that makes our idea clear, and we hope permanently to establish this College Section; to have a regular day for its work, or have it in a separate room, as is the case in the other conventions of a similar character.

FRIDAY FORENOON.*In General Convention.*

MR. R. I. FULTON: I believe there was a request that the President call a meeting of what has been called the College Section, and that the President should preside over that meeting, and that everyone now in the room should remain.

THE PRESIDENT: That would have to be done by motion, and the mover should explain what is intended. Your President has no information as to the intention in this regard.

MR. FULTON: I therefore move that you call a meeting of the Convention immediately at the close of this session, the same to be a meeting of what has been called the College Section hitherto, and that it be presided over by the President.

MR. E. L. BARBOUR: I second the motion.

MR. FULTON: Once again, I wish to explain that this is part of the work of the Convention. You are all members of this College Section, and the whole purpose of this movement is that, through united work in the colleges and universities, we may accomplish results that will be of vital importance to every member of this Association. That is all we desire to do.

THE PRESIDENT: The President would take this opportunity to say, in explanation of this peculiar situation, that when the College Section was announced the other day he did not understand what was meant by it, but supposed that it referred to some question which was to come before the Convention for discussion. But, instead of that, a portion of the Convention constituted themselves a committee—not with any improper intention at all,—became a committee, and discussed certain questions which they deemed it right and proper to discuss, but which the whole Convention would undoubtedly like to hear. I will say here now that this is one united body, and no committee can be

formed of this Convention to do the work of the Convention without the consent of the Convention. We must have that properly understood; it means simply law and order in this Convention. When you commence to group yourselves in classes—and I mean no disparagement to anyone—you begin to diverge from the common centre, which will finally result in individualizing the entire Convention, and so break up the union which you have established. My whole sympathies are with you in all that you do; but you will have discovered that I am such a law-and-order man that I want it done by law and order. I have taken up these moments of your time to explain my position.

The motion to have the Convention called together at the close of the session, with the President in the chair, was carried.

THE PRESIDENT: I will declare the Convention adjourned; and you are now here as a Committee of the Whole. If you you have any business to transact, I am now Chairman of the Committee of the Whole.

In Committee of the Whole.

MR. FULTON: Mr. Chairman, in stating the object of this Committee of the National Association of Elocutionists I feel that I can speak freely, from the fact that elocution and oratory are already firmly established in the university which I represent. We feel that we can do most for the interests of every teacher of elocution in this body, whether he be a professor in a college, or the principal of a school of his own, by bringing certain influences to bear upon the faculties of our universities and colleges through the action of this Association as a body. I come here with the knowledge given me this morning by a professor in a leading university in the West, that when our Association will establish certain facts connected with the teaching of elocution and oratory, as a mental development and a practical study, in the various college curricula, the colleges will so recognize it. We feel that if we can take such action in this Convention as will lead to these desired results, we shall advance the interests of every member of this Association. That is simply a statement of what we wish to do in what has been popularly called the College Section, now put in proper and legal form, I hope, by the action of this body.

MR. CLARK: I might add this to what has been said, that a set of resolutions has been informally drafted, but, unfortunately, they are not with us at this moment; therefore, if you will appoint a committee of one, that is all that is necessary to present the resolutions at some future session of this body.

MR. E. P. PERRY: I move that a committee of one be appointed to report the resolutions at an adjourned meeting.

The Chair appointed Mr. Clark as a committee of one to present the resolutions.

MR. CLARK: I move that the committee now rise.

THE PRESIDENT: The committee will now rise to meet at four o'clock this afternoon, at the close of the afternoon session of the Convention, to hear the resolutions then to be presented by Mr. Clark.

FRIDAY AFTERNOON.

In General Convention.

MR. CLARK: As the committee of one appointed by the Chair to present the resolutions relating to the College Section, I submit the following:

The Committee beg to report the following resolutions for the consideration of the Convention:

First: That a committee of five be appointed, which shall correspond with the universities and colleges of the country for the purpose of ascertaining the extent and character of the instruction in elocution and oratory in such institutions, with the ultimate object of establishing an intercollegiate elocutionary standard. That said committee shall also correspond with the teachers of elocution in the colleges and universities, to gather data as to their work, such committee to report at the next annual Convention of the National Association of Elocutionists a tentative course or courses to be recommended to the colleges for college work in this department.

Secondly: Resolved, that a committee of three be appointed by the Chair to prepare a statement setting forth the consensus of opinion of the National Association of Elocutionists as to the educational value of elocution and oratory in the colleges and universities, and that the report be prepared at once, and placed in the hands of the committee named in the first resolution, for

distribution to all the faculties of the universities and colleges of the country.

Thirdly: Resolved, that the Literary Committee be requested to devote one day of the next year's program to special college work.

THE PRESIDENT: You have heard the resolutions. What shall be done with them?

On motion of Mr. Brown the report of the committee was received.

On motion of Mr. Clark, seconded by Mr. Barbour, it was agreed to take up the resolutions *seriatim* and dispose of them in that way.

On motion of Mr. Chamberlain, seconded by Mr. Clark, the first clause of the resolutions was adopted, as follows:

That a committee of five be appointed which shall correspond with the universities and colleges of the country for the purpose of ascertaining the extent and character of the instruction in elocution and oratory in such institutions, with the ultimate object of establishing an intercollegiate elocutionary standard.

The Secretary then read the second clause of the resolutions, as follows:

That said committee shall also correspond with the teachers of elocution in the colleges and universities to gather data as to their work, such committee to report at the next annual Convention of the National Association of Elocutionists a tentative course or courses to be recommended to the colleges for college work in this department.

MR. BROWN: What shall be called a college? What is meant by a college?

MR. CLARK: A college or university granting the degree of A. B., M. A., B. S., or B. S. C., or, I might say, the usually recognized university or college degrees; not schools which give degrees without authority of the State—all colleges of art, science, and letters.

MR. L. A. BUTTERFIELD: It is not quite clear to me, Mr. President, what is hoped to be accomplished by this resolution. The object sought may be a very good one, but I do not think the

colleges and universities are in such a attitude toward this question that we can hope to accomplish much good. As I understand the matter now, I am opposed to the resolutions.

MR. W. B. CHAMBERLAIN: I agree with the gentleman that the colleges and universities are not quite prepared for these propositions. But the object sought by the gentlemen who have prepared these resolutions is that this body has something to say to the colleges and universities which they will hear; and if they are not ready to act at once, it may be a lever, and help them to get ready later.

MR. BROWN: Do I understand that colleges of oratory, so called, which are granting degrees, such as B. O. and the like, not recognized by scholars—are such institutions included in the scope of these resolutions? Do we mean such a college as that in New Haven which promises to grant the degree of M. A., thus stealing the privileges of the colleges?

THE PRESIDENT: If I remember rightly, the clause now being considered simply asks certain gentlemen to do a lot of work, and report what they have done at the next annual Convention of this Association.

On motion of Mr. Brown, seconded by Mr. Clark, the second clause of the resolutions was adopted as read.

The Secretary then read the third clause of the resolutions, as follows:

That a committee of three be appointed by the Chair to prepare a statement setting forth the consensus of opinion of the National Association of Elocutionists as to the educational value of elocution and oratory in the colleges and universities, and that the report be prepared at once, and placed in the hands of the committee named in the first resolution, for distribution to all the faculties of the universities and colleges of the country.

THE PRESIDENT: What will you do with it? That calls for expenditures.

MR. CLARK: That has this for its object: Whatever we, as teachers, may think of elocution, the colleges and universities do not, as a rule, think as we do. The reason that elocution has not taken its place in the curricula, alongside of Greek, Latin,

rhetoric, French, German, and so on, is simply because it is not considered to contribute that to mental growth and culture which is the result of training in the other studies I have named. That is a simple, well-known fact. We do not agree with that idea, but it has been and is current. Now, one way to remove this prejudice is to gather from this Convention a consensus of opinion, and send forth a statement from this body showing what we, as teachers, think of elocution and its educational value; showing what we mean by elocution. I believe that would be one of the very strongest arguments that could be used to induce the authorities of the different universities and colleges to place this study among the regular courses of their institutions.

MR. H. A. WILLIAMS: Do I understand that whatever the consensus of this Convention may be stated to be by the committee of three thus appointed, that statement shall be put in this circular which is to be sent out, and the Convention thus committed to it?

THE PRESIDENT: The President does not so understand it.

MR. V. A. PINKLEY: I should like to ask if it would not be more desirable to have that committee appointed by the Convention instead of by the President?

MRS. ELIZABETH M. IRVING: I think if we knew what the expense of this action will be, we could vote more intelligently.

MR. CLARK: While I do not desire to usurp the functions of the Treasurer, I think I can safely state that, from a financial standpoint, this Association is now secure, and that you may all sleep quietly and tranquilly. The total expense I should estimate to be from \$15 to \$25—an insignificantly small sum. If it be more than that, I will pay it myself.

MR. CHAMBERLAIN: I understand that this committee is to be entrusted with the expression of the idea that it is the belief of this Association that it is for the best interest of education generally that elocution shall be included in the courses of study prescribed by our universities and colleges. The other committee is to collect data, and is to report at the next annual Convention as to a number of matters which have been referred to it; and that committee is to use the statement so prepared by the first

committee in communicating with universities and colleges. Then, at the next annual Convention, we shall be in a position to take such further action as may be deemed advisable, looking toward the accomplishment of these ends.

MR. WILLIAMS: It seems to me that we should not give a committee of three the power to bind this Convention to any particular statement of opinion, until the Convention has had an opportunity to pass upon it. I, therefore, move that the committee report at the next annual Convention.

MR. CLARK: That will delay action a whole year.

MR. PINKLEY: I second the amendment.

MR. CHAMBERLAIN: Could not this committee be appointed now, and report to-morrow, so that the other committee which has been provided for already may have the consensus of opinion of this Association to work on during the coming year? It would expedite matters greatly.

The amendment offered by Mr. Williams having been voted upon was declared rejected.

MR. CHAMBERLAIN: I move to amend by inserting the words, "and that such committee shall report to-morrow [Saturday] at three o'clock."

MR. PERRY: I second the amendment.

The amendment was carried, and the resolution as amended was adopted.

The Secretary then read the next clause of the resolutions, as follows:

Resolved that the Literary Committee be requested to set apart one day at the next annual Convention for special college work.

On motion of Mr. Trueblood, seconded by Mr. Barbour, the resolution was adopted as read.

The President then appointed Messrs. Clark, Chamberlain, and Perry to act as such committee of three.

The Convention then adjourned.

SATURDAY AFTERNOON.*In General Convention.*

The Committee appointed on Friday afternoon make the following report:

Resolved, That this Association, through a committee to be now appointed, shall during the coming year conduct correspondence with the universities and colleges of the United States and of Canada with the following ends in view:

1. To ascertain in how many such institutions systematic instruction in elocution and oratory is now given.
2. To gather and tabulate all available facts as to courses of study in elocution and oratory, number of hours given, text-books used, the relation of these studies to other studies, and credits given for this work.
3. To find out all objections against the study of elocution and oratory, and the reasons for the general indifference and neglect of this subject in our colleges and universities.
4. To gain all available suggestions as to what may be done to justify the place and functions of elocution, and to secure for it just rank as a department of education.

S. H. CLARK, *Chairman,*
Wm. B. CHAMBERLAIN,
EDWARD P. PERRY.

MR. J. P. STEPHEN: I have much pleasure in moving that the report be accepted and the committee discharged.

The motion being seconded, was carried unanimously.

THE PRESIDENT: What will you do with the report, ladies and gentlemen? Will you appoint the committee named or shall the President appoint them?

MR. WILLIAMS: Do we, in accepting the report of the committee, adopt their action?

THE PRESIDENT: It is in order for you to do anything you please with it, so long as you do not destroy its intention.

MR. WILLIAMS: It seems to me that this Convention should be allowed to pass judgment upon any document which is to be sent to the educational institutions of this country.

MR. CLARK: These resolutions were adopted while endeavoring to place ourselves in the position of Mr. Williams, whose criticism of yesterday we felt to be just and right. If you will read the report you will see that this is not to go to the country; it is merely a suggestion that we are going to present to the committee named in the resolution yesterday, so that they may have something to act upon. They are no longer pleaders; they are simply to ask questions as to the text-books, courses, the amount of instruction, etc.

MR. CHAMBERLAIN: I think I may be able to remove some of the existing misunderstanding by saying a word. It was not thought necessary that these letters of inquiry should now be formulated and submitted, because there may be a series of such letters during the year. All we desire is that the committee shall have authority to make these inquiries from this Association. The committee will be instructed simply to pursue their inquiries along certain lines indicated in the resolution, and the information they may gather will form a report to be presented at the next gathering of this Association.

MR. T. J. McAVOY: I move that the Association appoint this committee.

The motion being seconded by several members was carried.

MR. WILLIAMS: How large is this committee?

THE PRESIDENT: The resolution calls for a committee of five.

MR. WILLIAMS: Believing that the judgment of a larger number would be better, I move that the number of the committee be increased to fifteen.

THE PRESIDENT: That would be out of order, the matter having been passed upon at the meeting yesterday.

On motion of Mr. Fulton, seconded by Miss Couthouï, the President was requested to nominate the committee.

The President then appointed the following committee:

W. B. Chamberlain, S. H. Clark, E. P. Perry, G. W. Hoss and H. A. Williams.

MR. FULTON: You have omitted to appoint a lady, Mr. President.

THE PRESIDENT: The President did not intend any disrespect to the ladies, but being a member of this committee will involve a lot of labor; for that reason the President appointed gentlemen only.

MRS. BENTLEY: I believe in hewers of wood and drawers of water, and I am sure that the ladies are perfectly willing that the men shall do the work.



PROCEEDINGS IN DETAIL.

From Monday, June 26, 2:30 p. m., to Saturday, July 1, 4 p. m., 1893.

MONDAY AFTERNOON SESSION.

The Second Annual Convention of the National Association of Elocutionists was called to order at 2:30 p. m., Monday, June 26, 1893, President F. F. Mackay occupying the chair.

In calling the meeting to order the President said:

Ladies and Gentlemen of the National Association of Elocutionists: I am sorry that we have detained you half an hour beyond the time announced in your program. I can only say that I will do my best to avoid further loss of time.

Your Board of Directors have prepared for you a program, with copies of which you are all furnished. During the coming six days that program will inform you of the order of exercises in this Convention, unless the Convention itself should choose to exercise its powers and, by appropriate motions at the proper time, change the general order of business by such special order as they may think desirable to make. You will perceive that the exercises are announced to begin with prayer by the Rev. F. W. Gunsaulus; but Dr. Gunsaulus being absent, the Rev. Dr. Johnson will take his place.

The Rev. Herrick Johnson, D. D., of Chicago, then offered a prayer. (See page 9.)

THE PRESIDENT: It was established as a custom last year that an address of welcome should be delivered. In this city the Rev. Dr. Johnson has kindly consented to deliver the address.

The Rev. Dr. Johnson then delivered an address. (See page 11.)

THE PRESIDENT: Ladies and gentlemen, the next business in order is an address by the President. I hope you will be patient. (See page 16.)

THE PRESIDENT: I have just received the following telegram:
"Cordial greeting to the National Association of Elocutionists in convention assembled."

"W. T. Ross, *San Francisco, Cal.*"

THE PRESIDENT: Ladies and gentlemen, the next business in order is the reports from the different committees. Is the Chairman of the Board of Directors, Mr. Clark, present?

Report of Board of Directors.

MR. S. H. CLARK: Mr. President, Ladies and Gentlemen of the National Association of Elocutionists: As a citizen of Chicago permit me to offer you the heartiest welcome that a Westerner can give. Let me, also, as Chairman of the Board of Directors, welcome you to the second convention of the National Association of Elocutionists.

I am not here this afternoon to make a speech. Our President has already greeted you with kindly words of welcome and advice; and, therefore, as I conceive my duty this afternoon, it is to lay before you as briefly and as tersely as possible the work that has been accomplished by the various committees that have taken their rise out of the Board of Directors.

First, then, the Ways and Means Committee. Into their hands fell the regulation of this present Convention; the purchase and manufacture of its machinery; and, perhaps, some of the oil necessary to its easy running. The Printing Committee, the Reception Committee, the Badges Committee, the Transportation Committee, etc., all of these have been selected from among the members of the Ways and Means Committee. All I can say to you, briefly, is this: That so far as we are able to see this morning, in looking over the work done the last six months, we can find nothing to-day which we would have otherwise. Everything is ready for this Convention, except the Convention itself, and it remains for you, ladies and gentlemen, to see that the labors of the Ways and Means Committee have their just and due fruition.

The Literary Committee have done their work, perhaps better than most of you would at first be inclined to believe, glancing at the program which you hold in your hands. That program conveys not even an intimation of the vast amount of painstaking labor that simple looking pamphlet has entailed. While I am not informed as to whether or not the Literary Committee will make a separate report, I think I can say that much safely.

A few words now as to the Convention itself.

First: It was agreed this morning at a meeting of the Board of Directors that any lady member of our Association might enter any of our sessions with one escort; the escort being admitted free. That I think will set at rest the doubts and fears of many of those whom we have with us to-day.

Secondly: All of those who are to take part in the program will be entitled to five tickets, which they may distribute as they see fit. These tickets are each good for one session. There is no

charge for them. Besides that there is a special ticket good for a day, for the three sessions, which will be on sale for fifty cents to any one who desires to purchase them.

The Committee on Badges have purchased a very pretty badge, with a neat design, and it is for sale at the low price of fifteen cents. I trust you will help out the financial department of our institution by purchasing these badges liberally. They will be on sale outside this hall at the end of every session.

We also have on hand the printed report of our last year's proceedings. We have among us this year many new members, and I trust they will at once start a library of the reports of the National Association of Elocutionists by availing themselves of this opportunity to purchase the report of the First National Convention of Elocutionists. It is for sale; it is very valuable and will become more so; and its purchase now will add materially to the exchequer of this Association.

All of the members who have not received an invitation to the reception at the Auditorium Hotel to-morrow night may receive one from the Secretary.

Just one point more. I hope that you will not forget the Question-Box, which is on the program for to-morrow morning. As a member of the Literary Committee I call your attention to that feature of our proceedings, and suggest that you put in such questions as you desire to have answered.

That closes the few remarks I desire to make. I can supplement them, once more, by saying that I trust you will all enjoy this Convention fully as much as we did the Convention at New York last year; and supplement that enjoyment by visiting the little panorama out on the Lake side.

THE PRESIDENT: The Convention will be in order and listen to the

Report of the Literary Committee.

The Literary Committee, charged with the preparing of the program for the Chicago meeting of the National Association of Elocutionists, beg leave to say that they have not slighted any professional elocutionist intentionally. They have done what they could to bring together at this Convention the leading public readers and teachers of elocution, both of the United States of North America, and of Canada. They have sought to have every section of the country represented, and to give to every phase of the work its share of attention—with what success, let this meeting and this program testify.

Respectfully submitted,

EDGAR S. WERNER, *Chairman.*

THE PRESIDENT: You have heard the report of the Board of

Directors through its Chairman; you have heard the report of the Chairman of the Literary Committee; has the Chairman of the Ways and Means Committee any report to make?

Report of Ways and Means Committee.

MR. ROBERT IRVING FULTON: I have no written report. I simply wish to say to the Convention that our committee have done their work; we think we have the machinery in running order; and we depend upon you to furnish the oil that Mr. Clark has spoken of. We have no special report to make. We have transacted the business of this Convention, and we hope we have done it well.

The Board of Trustees.

THE PRESIDENT: The Chairman of the Board of Trustees is absent; but the Board of Trustees thus far has been somewhat of an ornamental body. It has had little to do. If you will look at the Constitution and By-Laws you will see that the Board of Trustees are to take charge of any real estate, building, libraries, and so forth. These are yet in the air, I believe. But I have not the least doubt, ladies and gentlemen, that the time will come when this Association will have a positive and permanent home, with a good library, and I have not a doubt that it will have its headquarters in one of the leading cities, whence they will send forth words that shall be a power in the direction of matters pertaining to the art and science of elocution, to all the schools in the United States. There is a great work to be accomplished, and I have no doubt that it will be accomplished, and by means of this Association. I look forward to the time when this Association shall set up a standard dictionary in America so that we shall have at least one authority for the English language.

The next thing in order is general business. If any of you have any motions, now is the time to present them. They should be put in writing, so that we may know exactly what we are dealing with.

It is proper for me to say at this time, when there seems to be no other business before us, that since our last meeting we have lost by death four honored members—two of them distinguished, one of them most eminent—I speak of our honorary president, James E. Murdoch. He has passed away from our midst, and it seems to me eminently fitting that this Association should adopt some resolutions with regard to his demise that may be sent to his family. There are also several other honored members who have passed away, and it will be in order for you to call for a committee on resolutions.

MR. H. A. WILLIAMS: I move that a special committee be

appointed by the Chair to draft suitable resolutions in regard to the death of our deceased members.

MR. T. J. McAVOY: I second that motion, Mr. President. Carried unanimously.

The President appointed as this committee: Miss Mary A. Currier, Mr. T. C. Trueblood, Mr. William B. Chamberlain.

MR. TRUEBLOOD: I desire to do all that I possibly can in this Convention; but it seems to me that my labors are already very arduous; and I would like to see some one else occupy that position.

THE PRESIDENT: Will Mr. Williams act in that capacity?

Mr. H. A. Williams consenting to act, was named by the President in place of Mr. Trueblood.

THE PRESIDENT: Mr. Williams, you are the Chairman of that Committee and will call your committee together, and adopt such resolutions as you deem proper to present to the Association.

MR. WILLIAMS: While Professor Lyman was not a member of this Convention, I desire to ask, with the consent of the Convention, that his name be included in the resolution appointing this committee.

THE PRESIDENT: The resolution refers solely to members of this Association.

MR. WERNER: Mr. Lyman was a member of this Association.

THE PRESIDENT: That is different; in that case the committee would properly have that matter to dispose of.

MR. GEORGE W. HOSS: Would it not be wise and courteous to extend an invitation to the reporters of the respective newspapers of the city?

THE PRESIDENT: That is a matter that comes within the province of the Committee on Ways and Means.

Mr. Hoss: There is another point upon which I desire light. If I understood the statement that was made by the Chairman of the Board of Directors as to tickets, there is an implied exclusion of the general public. The statement was that members are entitled to tickets to distribute to others. Does that mean that these sessions are not open to anybody who chooses to come?

THE PRESIDENT: It means that this is a Convention where the students in elocution meet, and they propose to have it a private school, for the present for themselves. They issue three kinds of tickets: Tickets to active members; tickets to associate members; but because some of the associate members are ladies it is necessary that they should have escorts; they are, therefore, accorded the privilege of bringing with them an escort free. It was also moved and carried that each person taking part in the program shall be entitled to five tickets of admission as complimentary, to be given out by them as they please. Then there is another ticket to be issued for a price of fifty cents each, and

those can be bought by any one who desires admission for any one day's sessions.

MR. HOSS: It may be that my views are not exactly in accord with those of the Convention, but the work of the pulpit is so nearly allied to ours, as we learned in the opening address, to which I guess most of us responded silently Amen, that, if it does not transgress any rule of this Association, I think it would be courteous to extend an invitation at large to the ministers of this city. .

THE PRESIDENT: If the gentleman has any motion—

MR. HOSS: I wish to be modest; I am new and young, and do not want to force myself to the front. I feared there was something in our rules that might interfere with it. I, therefore, now move that the ministers of this city be cordially invited to attend the sessions of this Convention.

MISS COOKE: I second that motion.

MR. MCAVOY: I move that the matter be referred to the Board of Directors, under the rules. Carried.

THE PRESIDENT: Before adjourning, ladies and gentlemen, I desire to say that those of you who have not settled for your tickets can do so at the close of this session by meeting the Secretary and Treasurer in the adjoining room. It will expedite business if you will attend to this matter at once. The Chairman of the Literary Committee desires me to announce that persons assigned places on the program will please report to him at once.

MR. FULTON: I desire to announce that the tickets for admission are promised for half-past four this afternoon; they are now being printed.

The Convention then adjourned, to meet at 8 p. m.

MONDAY EVENING RECITAL.

Reading by MRS. J. W. SHOEMAKER, Philadelphia: "Queen Arjamand's Dagger," by *Edwin Arnold*.

Music. The Kalophon Quartet, Chicago: MESSRS. D. C. McALLISTER, M. R. HARRIS, C. B. SHAW, W. W. HINSHAW.

Reading by MRS. LOUISE JEWELL MANNING, Director Manning School of Oratory, Minneapolis: Scene from "Kærlig-hedens Komedie," by *Henrik Ibsen*.

Reading by MRS. H. J. JACKSON, Chicago: "The Naughty Little Boy."

Reading by MR. EDWARD P. PERRY, Washington University, St. Louis: (a) "The Courtin'," by *James Russell Lowell*; (b) "The Rebel Yell," by *Holt Taylor*.

Reading by MME. IDA SERVEN, Denver: (a) "A Touch of Nature;" (b) "The Low-Backed Chair," by *Samuel Lover*.

TUESDAY FORENOON SESSION.

The Convention was called to order at 10 a. m., President Mackay in the chair.

THE PRESIDENT: We will at once proceed with the order of business. I will take this opportunity to say that we are assembled for the hearing of papers, and not to punctuate those papers with remarks. The papers must explain themselves. We are here to listen to papers on the science and art of elocution, and everything that pertains to it. That is our business; we are here to be instructed; and all those who come late are trespassing upon the time of other people. For instance, at this moment, this time is devoted to Mrs. Sarah D. Jenkins, of Omaha. We have already taken up ten minutes of the time allotted to her, and it must not be. I am sure that most of you here are teachers, or expect to be teachers, and you all know, therefore, how essential discipline is in your schools or classes. You could not do business this way in your classes, and we cannot do business this way here.

THE SECRETARY: I have to announce that the lady who was to present this paper this morning is unavoidably detained. A telegram just received states that she is called to Milwaukee on business, and will, therefore, be unable to be present to read her paper to-day.

MR. EDWARD P. PERRY: I rise for information. Is it not possible to have an informal discussion of the question which was to have been presented at 10 o'clock?

THE PRESIDENT: That would be entirely proper.

MR. McAVOY: I move that we have an informal discussion of the subject set for the 10 o'clock hour. Carried.

THE PRESIDENT: Under the circumstances, the discussion will be limited to five minutes for each speaker; but Mrs. Irving, who was announced on the program to lead the discussion, may have fifteen minutes.

Mrs. Elizabeth Mansfield Irving then delivered an extempore address. (See page 57.)

THE PRESIDENT: The question is opened for discussion.

MR. PERRY: I call for Prof. Brown.

MR. MOSES TRUE BROWN: Mr. President, I call for the Question-Box.

THE PRESIDENT: The time is yours, and you should use it. There is still half an hour, and you have the right to call for any favorite teacher or favorite speaker whom you would like to have discuss the question before you.

MR. W. M. B. CHAMBERLAIN: Miss Haughwout, who consented to take Mrs. Jenkins's place this morning, having come as early as she could arrive, I move that we hear her paper at this point.

MR. PERRY: I second that motion. Carried.

Miss L. May Haughwout, of Baltimore, then read a paper on the "Evils of Imitative Teaching." (See page 47.) Discussed by Miss Alberta Oakley, of Hellmuth College, London, Canada. (See page 53.)

THE PRESIDENT: The next order of business is the Question-Box. Mr. Secretary, please number them as received.

THE SECRETARY: They come by the handful.

THE PRESIDENT: They will probably soon come by the basketful.

The Secretary then read the questions received.

THE PRESIDENT: What is your pleasure in regard to these questions? Will you move that the Secretary number them, and that we discuss them in their order?

MR. PERRY: I move that questions relating to individuals be at once handed to the individuals named in them. Carried.

The Question-Box was then taken up, the Secretary reading the questions. (See page 304.)

THE PRESIDENT: The next order of business is the College Section. (See page 322.)

THE PRESIDENT: Unless there is further business, the Convention will adjourn until 2 o'clock this afternoon.

MR. FULTON: I wish to make an announcement in regard to the reception this evening. I have been requested by the ladies of the Reception Committee to announce—and the ladies will appreciate this—that a mistake has been made by some of the members. Quite a number have gained the impression that this is to be an entirely full-dress affair, and for that reason ladies from a distance in travelling dresses did not feel that they should come to the reception to-night. Now the Reception Committee wish that idea removed from your minds; and they wish me to say that you can come in low-neck or high-neck just as you choose; all are welcome and all are invited.

MISS MORGAN: I would just like to emphasize what Mr. Fulton has said; and to add that you will please come to the Michigan avenue entrance to the Auditorium. We should be very sorry to miss any member of this Convention from the reception.

Adjourned until 2 o'clock.

TUESDAY AFTERNOON SESSION.

The Convention was called to order at 2 p. m., President Mackay in the chair.

Mr. E. Livingston Barbour, of Rutgers College, New Brunswick, N. J., read a paper on "Elocution in Colleges and Theological Seminaries." (See page 59.) Discussed by Miss Miriam Nelke, of Fort Worth University, Fort Worth, Texas. (See page 71.)

The Rev. Wm. R. Alger, D. D., of Boston, read a paper, "The Place and Power of Personality in Expression, or the Law of Oratoric and Dramatic Effectiveness." (See page 27.) Discussed by Miss Abbie A. Birdsall, of Chicago. (See page 44.)

MR. HOSS: If it is not out of order—I never want to be out

of order—I do feel that we owe our thanks to Dr. Alger for the excellent, for the profound, for the philosophic address that we have just listened to. I, therefore, move that we extend such a vote of thanks to Dr. Alger.

MR. VINTON: I second that motion. Carried unanimously.

THE PRESIDENT: I thank the orator on behalf of the Convention. We do most heartily thank you for your extended remarks, for the philosophy of the remarks, and for the wonderful instruction that you have imparted this afternoon.

MR. HOSS: I would like to ask if we could not have Dr. Alger's paper printed.

THE PRESIDENT: It will appear in the report.

THE PRESIDENT: We have moved up here to this room this afternoon as an experiment. Is the Chairman of the Board of Directors here? Can we retain this room?

MR. CLARK: The whole building is at your disposal.

MR. WILLIAMS: I move that we use this room for the morning and afternoon sessions, and the room below for the evening sessions.

MR. MCAVOY: I second that motion, if we can have additional chairs in this room.

MR. FULTON: This is a matter that comes before the Board of Directors at their meeting to-morrow morning. I think it is out of order to put that to the general meeting. The Board of Directors have managed this matter throughout, and we have simply tried this room as an experiment this afternoon. The matter will be decided at the meeting to-morrow morning.

THE PRESIDENT: But it is necessary that the Convention shall know where its sessions are to be held.

MR. FULTON: They can be informed in good time to-morrow morning. I, therefore, move that the matter be referred to the Board of Directors for their action and disposal.

The motion was seconded by Mr. McAvoy and carried.

THE PRESIDENT: It is only proper to say to the two ladies who were to have discussed certain matters before the Convention this afternoon that their time has been used by the Convention in listening to other papers. I would, therefore, advise the two ladies to see Mr. Werner, Chairman of the Literary Committee, and make such arrangements as they deem best in regard to the matter.

MR. TRUEBLOOD: I wish to make a motion to the effect that when we extend the time of a paper in this Convention we do not allow it to shut out those persons who are published on the program weeks before as participants in that program. I move, therefore, that when we extend the time of the person presenting a paper, we also extend the time of those who are announced to discuss the paper. There are two ladies who have been cut out

of the program this afternoon, and I think we should do them the courtesy to remain now and hear them.

The motion having been seconded by several members and put to the Convention, was declared lost by the President.

MR. VIRGIL ALONZO PINKLEY: I am sure from the remarks I hear around me, and what has just been said, that there is some misunderstanding of the position of those who have voted against the resolution. No courtesy, I am sure, is intended by any member of this Convention to any lady who was to have taken part here.

MR. McAVOY: I move that we adjourn until 10 o'clock to-morrow morning. Carried.

The Convention then adjourned.

In the evening the members of the Convention attended the reception, given to them at the Auditorium Hotel, by the elocutionists of Chicago.

WEDNESDAY FORENOON SESSION.

The Convention was called to order at 10 o'clock a. m., President Mackay presiding.

THE PRESIDENT: While we hold it as a principle that every member is bound to be here on time at the opening of the session, just as we as teachers would require our pupils to be in the room on time no matter what the distance to be traversed from their homes, yet because of the fact that the school-teachers are abroad here, and do not know the distances in Chicago, and consequently cannot calculate the time exactly, we have decided to try to meet the situation by asking the reader of the first paper at each session to pause after ten minutes have passed in order to let those in who have been detained by one cause or another.

The Secretary announced the first order of business to be a paper by Mr. Moses True Brown, of Boston, on "Is there a Philosophic Basis for the Art of Expression?" (See page 74.)

The Secretary announced the next order of business, as discussion of Mr. Brown's paper by Mr. Henry Dickson, of Chicago.

MR. DICKSON: I will willingly give my place to Mrs. LeFavre, if there is not time to include her discussion.

THE PRESIDENT: We are simply proceeding with the regular order of business. You will please continue, Mr. Dickson.

MR. DICKSON: As my time is necessarily very limited, I shall approach conclusions as rapidly as possible. I find, also, that I shall have to deliver this paper much more rapidly than I had intended. (See page 82.)

At the end of the half hour allotted to the discussion of Mr. Brown's paper, Mr. Dickson not having finished his paper, the Chair called for the next order of business.

MR. BROWN: Let us have the remainder of this admirable paper.

MR. FULTON: I second the motion.

MR. WERNER: I trust this will not prevail; let us proceed with the regular order of business.

Motion was lost.

MR. CLARK: I move that the paper be printed in full in the report.

THE PRESIDENT: The Board of Directors will attend to that. Next order of business.

The Secretary then announced as the next order of business a paper by Mrs. Frank Stuart Parker, of Cook County Normal School, Chicago, on "The Limitations of Delsarte."

THE PRESIDENT: Mrs. Parker would have been with us were it not for severe sickness. Her husband, by special invitation of the Board of Directors, has kindly consented to address us on the subject of Delsartism.

Col. Francis W. Parker then spoke extempore on "Unity in Expression." (See page 267.)

The Rev. W. R. Alger, who was on the program to discuss Mrs. Parker's paper, spoke extempore on "Delsartism in America." (See page 89.)

THE PRESIDENT: We are here for business, ladies and gentlemen; for six days only with only four hours each day; for the purpose of studying and being instructed in the science and art of elocution. We have but four hours each day in which to do that; and it seems to me absolutely necessary that we abide by the program that has been laid down for us. Next year if you want to change it we can do so, and make it on other lines. If you want to have it seven hours in each day why make it so; but under the present rules we are supposed to assemble here at ten and adjourn at twelve; and it seems to me we ought to abide by those rules.

MR. BROWN: I move that we adjourn until 2 o'clock this afternoon. Carried.

WEDNESDAY AFTERNOON SESSION.

The Convention reassembled at 2 p. m., President Mackay in the chair.

The Secretary announced the first business to be a paper by Mr. R. I. Fulton, of the Ohio Wesleyan University, Delaware, O., on the "Harmony of the Rush and Delsarte Philosophies." (See page 100.)

THE PRESIDENT: This might be a proper place for the Convention, if it so thinks, to do justice to those ladies who were yesterday deprived of the opportunity of presenting their papers.

MR. WERNER: I move that the ladies be requested to present their papers now.

MR. VINTON: I second the motion. Carried.

The Secretary announced that the subject which the ladies were to discuss was "The Place and Power of Personality in Expression, or the Law of Oratoric and Dramatic Effectiveness."

Miss Ida K. Hinds was called for.

It being announced that Miss Hinds had left the hall, Miss Abbie A. Birdsall was requested to present her paper upon the same subject, which she did. (See page 44.)

There being still some portion of the half hour for discussion remaining, at the suggestion of Mr. Werner, Mr. Hoss was requested to present the paper which he was to have given to the Convention at the session of Tuesday afternoon.

MR. HOSS: I thank you very kindly, but respectfully decline, on the ground that I think *olla podridas* are not good. We are mixing things, and I would very much prefer to hold the thread of the argument upon which we have been engaged, in regard to the philosophy of Delsarte.

THE PRESIDENT: The gentleman is free to discuss that matter if he prefers. We simply have made this arrangement as a tardy justice to those who were deprived of their time upon the program yesterday.

MR. HOSS: I was not prepared at all, and had no expectation of speaking now, and the subject is so far removed from the other that I will only make a remark or two, and not attempt to present a full discussion of the subject as I should have done yesterday. I am very much obliged for the courtesy, just the same.

Viewed from the standpoint of the paper of yesterday my thoughts were these. We may divide the work of elocution in the colleges and theological seminaries into three classes, two of which may be classed as negatives, and the other positive or affirmative. I am simply touching upon these points. There is a class of work called elocution the purpose of which is entertainment. This admits of a great amount that is adventitious and extraneous, to wit, costuming, posing, flag drills, parasol drills, military drills, et cetera, et cetera, et cetera. If the audience be Shakespeare's audience capable of nothing but "dumb shows, and things inexplicable, and noise," of course the corollary follows, and the stronger it is the more acceptable it is. Hence I said negative. I am not ruling it out of the work, but in reference to the paper read yesterday as to seminaries; pray you avoid it. That would be the disposition, taking Shakespeare as the authority.

The second distinction that occurred to me was the classification under the fine arts. Hence, elocution takes its place with painting, sculpture, music. Hence admits of the finest taste and the highest culture. But that presupposes the existence of two things—first, means; second, leisure. Hence it must be relegated, in a certain degree, to the category of the luxuries of elocution.

That rules it out of the colleges again. The colleges, both faculty and students, have neither leisure nor wealth.

Now, the third class in my mind—I am just stating, not elaborating; this is doing the subject injustice, as well as myself, to some extent—the third class would be regarded in the light of the end intended; and here, as everywhere else, ends determine means; and here elocution would be a practical or subsidiary art, leading up to what I may call the higher art, namely, public speaking, and in harmony with the catalogues of many of our schools of oratory. In this view it becomes eminently practical. The end determines the means. Says Leland Stanford University: “The object of this institution is to qualify its students for personal success and direct usefulness in life.” I apprehend that all of us who know anything about colleges will admit that that is a very fair, a very comprehensive statement of the purposes for which our colleges exist. Hence, it is eminently practical. Now, then, if time allowed, we are just on the border-land of our theme—namely, elocution in the colleges and theological seminaries.

It is a great theme, Mr. President. We have had great themes before us; and your humble speaker has been delighted, may I say, sometimes, during the discussion of those themes. But this is another great theme. It is nothing less, sir. When you reach the theological seminary you have the work that comes echoing down the centuries from the highest authority that ever spoke on this earth: “Go preach.” And so oratory is at once hallowed and dignified through all the centuries by that short word of the Master: “Go preach.”

And so elocution becomes a faithful handmaid to the work of the orator, and the colleges and the theological seminaries have this work in hand to prepare the men who shall obey that call: “Go preach.”

The colleges are preparing men for the court-room, the next highest to the others, the administration of justice; they are preparing men for the duty of making the laws of the people, through which they are to be cursed or blessed, according to the wisdom or foolishness of the lawmakers. When elocution leads up to these ends, it is not to be regarded in any less general sense; its end is oratory, in its highest and best sense—such as Daniel Webster used when, in a single speech, he crushed nullification and moulded the sentiment of a nation, holding secession in check for more than a quarter of a century; such as Patrick Henry used, that mouthpiece of the Revolution, when he shouted “Give me liberty, or give me death!” and thirteen colonies sprang to their feet and shouted to the tyrant across the sea: “Liberty or death!”

The Secretary announced as the next order of business a paper and personal illustrations by Mrs. Genevieve Stebbins, of New York, on "The Identity of the Principles Underlying the Greek Statues and the Delsarte System of Expression." (See page 274.)

MR. WILLIAMS: I beg to offer the following resolution:

Whereas, The elocutionists of Chicago have happily conceived and most generously provided the splendid reception to the members of the National Association of Elocutionists given at the Auditorium Hotel, therefore,

Be it Resolved, That this Association returns its sincere thanks for the courtesy shown, together with the assurance of its full appreciation of the hospitalities extended.

The resolution being seconded by Mr. Werner, was unanimously adopted.

On motion of Mr. Brown, the Convention adjourned until 8 p. m.

WEDNESDAY EVENING RECITAL.

Reading by MRS. LILLIAN WOODWARD GUNCKEL, Chicago: (a) "The Set of Turquoise," by T. B. Aldrich; (b) "There, Little Girl, Don't Cry," by James Whitcomb Riley.

Music: Quartet from "Rigoletto," Verdi. MISSES MEEKER and PHELPS; MESSRS. BAKER and CHAMPLIN, Chicago.

Reading by JESSIE COUTHOUI, Chicago: (a) "The Prophecy," by W. A. Croffut; (b) "The Irishwoman's Letter."

Reading by MISS CLARA MAE BRYANT, Chicago: (a) "The Courtship of T'now Heads Bell," by J. M. Barrie; (b) "What My Lover Said," by Homer Greene.

Tenor Solo: "Thou Art Mine All," Bradsky. MR. GRAFTON G. BAKER, Chicago.

Reading by MR. CHARLES F. UNDERHILL, New York: Scenes from "The Rivals."

THURSDAY FORENOON SESSION.

The Convention was called to order at 10 a. m., President Mackay in the chair.

The Secretary announced the first order of business to be a paper by Miss Mary Adams Currier, of Wellesley College, Wellesley, Mass., on "The Past and Future of Elocution." (See page 127.)

At this point two lady members were observed by the President to be seated in the gallery. He requested them to come down in the body of the hall.

THE LADY MEMBER: As we do not wish to delay the Convention, we will come down.

MR. CHAMBERLAIN: On account of this interruption and the consequent loss of time, I move that Mr. Pinkley have ten minutes in which to discuss the subject. Carried.

Mr. Pinkley then discussed Miss Currier's paper. (See page 142.)

The Secretary announced the next order of business to be a paper by Miss Anna Morgan, of Chicago, on "Some Modern Tendencies of the Art of Elocution." (See page 146.)

Discussed by Mrs. May Donnally Kelso, of Chicago. (See page 158.)

MR. CHAMBERLAIN: I wish to announce a meeting of the College Section immediately after adjournment.

MR. FULTON: I wish to make an announcement, Mr. President.

THE PRESIDENT: The Secretary is the proper channel through which announcements should come.

MR. FULTON: I was deputed by the Board of Directors to make this announcement, and it will conflict slightly with the announcement just made by Mr. Chamberlain. I suggest that the College Section meet immediately after another meeting which is to be held. And while we are speaking of the College Section let me say once more that every member of this Convention is entitled to take part in the College Section. Do not forget that, please. We are here for perfect harmony; let no one imagine that this is an exclusive section; it is not so; we are all a united body, and every one who wishes can join in this section. There will be a meeting called five minutes after—

THE PRESIDENT: That matter was to be brought up by motion. That is the correct method of proceeding.

MR. FULTON: I move you, sir, that when this session adjourn, it adjourns to meet five minutes afterward, for the purpose of nominating and selecting a nominating committee to suggest names for officers and directors of this Association for the coming year.

Seconded by Mr. Pinkley, and carried.

THE PRESIDENT: Let me suggest that the meeting five minutes after the adjournment is only for active members, as they alone are entitled to vote upon this question.

On motion of Mr. Vinton the meeting then adjourned.

The Convention reconvened at 12.05 p. m.

THE PRESIDENT: Ladies and Gentlemen of the Convention, Fellow-Associates, the time has arrived when the officers of this institution must hand back to you the powers which you gave to them. Upon purely republican, democratic, principles, as free American citizens, we believe that we should hand back those powers to you. The method by which you will proceed to select your new officers will be by means of a nominating committee. Last year, if you remember, you elected five officers and twenty-one directors. You divided those directors into annual, biennial and triennial classes. The terms of seven of those directors expire with this meeting of the Convention. The terms of the officers, being annual, also expire with this Convention.

Now the usual method of proceeding is to appoint a nomi-

nating committee, which should consist of an odd number. Whatever the number may be, it is your bounden duty, it is to your interest, it is to the interest of the Association, to put good people on that nominating committee, that they may in their wisdom present the very best men and women of this Association for your officers for the coming year. Let there be no feeling; no personality; let there be nothing but strict justice; all having in view the best interests of this Association. With good officers you will keep yourselves in form; and the principle upon which this Association is based is so permanent, in my mind, that you cannot help but live; and if you live, you ought to be of great and lasting value to the whole country.

It behoves you as men and women, at this important moment in taking back the powers of your officers and directors, to consider the matter seriously, even solemnly, and to empty your minds of prejudice in any direction. Keep only justice and the good of the Association in view; and like good Americans do unto others as you would that others should do to you, and you cannot go wrong.

Now you will proceed with the appointment of the Nominating Committee, and you will do it in this form: Any one may present the name of a person whom he wishes to have on that committee.

MR. HOSIER: I move that the Nominating Committee be composed of seven.

MISS OAKLEY: I second that motion.

MR. VINTON: I rise for information: Is the report or the work of that Committee final; or have they to report back to the Convention?

THE PRESIDENT: The object of a nominating committee is to expedite business. When that committee reports you can reject their report; or you can amend or change it. There is nothing to prevent a member who does not agree with the work of the Nominating Committee from moving to insert some other name in place of the one presented.

MR. PINKLEY: I move to amend the motion by inserting the word "five" in place of "seven."

MR. PERRY: I second the motion.

The amendment having been carried the original motion was declared carried as amended upon the same vote.

THE PRESIDENT: Now you will understand that no officer of this body should be placed on that Nominating Committee.

Mr. Soper having been nominated and seconded as a member of the Nominating Committee was declared elected by the Chair.

MR. CLARK: Have we the right to nominate in this way? I think we ought to present the name first and then ballot on them.

THE PRESIDENT: This is the ordinary way of proceeding.

Mr. Hoss being nominated respectfully declined, on the ground that he had not been a member of the Association long enough to be able to judge intelligently upon the matters to be presented to the committee.

Mr. Soper, Mr. Barbour, Miss Martha Fleming, and Mrs. Irving were nominated, seconded and declared elected by the Chair.

MR. WILLIAMS: I wish to ask if by this mode, when the required number is reached, the election is at an end?

MR. CLARK: I think that we are proceeding in an entirely illegal way. By this process not more than five may be nominated, when, in fact, twenty members may have names to present; and thus the members of the Committee will be chosen by hazard; or rather those who are fortunate enough to catch the President's eye first will be declared elected, thus excluding names that would be presented if the person nominating them could get the floor for a moment.

THE PRESIDENT: The decision of the Chair would be that the Convention has decided upon this method of proceeding and we are merely carrying out that decision.

MR. CLARK: I shall, then, most unwillingly, be compelled to appeal from the decision of the Chair. My point of order is this, that the method by which we are proceeding to select the members of the Nominating Committee is illegal and unconstitutional; that by this means we are precluded from making nominations from the fact that, under the ruling of the President, when the five members are nominated and passed upon, the committee is filled. The only correct procedure, I respectfully submit, is to proceed with the nominations until they are all received, or until the Convention thinks that enough names are before them; and that we then proceed to vote by ballot upon those names, and the five receiving the highest number of votes shall constitute the Nominating Committee.

THE PRESIDENT: The Convention has chosen its own method; it declared by motion that the Committee should consist of five. Had it said one hundred, the Chairman would have been compelled to carry out your wishes. The question now before you is whether the decision of the President upon the point of order raised by Mr. Clark shall be sustained or not.

A LADY MEMBER: It seems to me, Mr. President, that while the Convention has decided as to the number of the Nominating Committee, it has not passed upon the question: How shall those five be selected?

THE PRESIDENT: You have already passed upon it, and have already nominated four members upon the Nominating Committee.

MISS OAKLEY: I understand that we are merely nominating for the Nominating Committee. May we not nominate as many as we wish and then select five from those nominations?

THE PRESIDENT: There is no question about that; you can nominate fifty if you wish.

MISS OAKLEY: Then why not proceed as we have been doing.

MR. CLARK: I did not mean to imply that the Committee should be larger. The point I made was that we did not have the privilege of putting in nomination such members as we deemed best.

THE PRESIDENT: The President has given ample opportunity on the presentation of each name for remarks or objections. He has asked in each case: "Are you ready for the question?" Now we have adopted Robert's "Rules of Order" as our law in these matters, and the President is acting under those rules of order.

MR. CLARK: My point is that we have the right to put as many in nomination as we choose, and then select the five necessary.

THE PRESIDENT: The President will not consider the matter closed when five names have been presented.

MR. CLARK: I understood the Chair to rule that when the five had been nominated and passed upon by the Convention the nominations ceased.

MR. CHAMBERLAIN: We are simply deciding as to the nominations now. When we have sufficient names before us, we may move that the nominations close.

THE PRESIDENT: You are now presenting names upon which you are to ballot for a nominating committee, and the names may be added to until it is moved to close the nominations.

MR. CLARK: With that understanding I withdraw my appeal from the ruling of the President.

On motion of Mr. Werner, seconded by Mr. Hosier, the nominations were closed and the Secretary announced the following as nominees:

Mr. H. M. Soper,	Miss Miriam Nelke,
Mrs. Elizabeth Mansfield Irving,	Miss Cora M. Wheeler,
Mr. E. Livingston Barbour,	Mrs. May Donnally Kelso,
Miss Martha Fleming,	Mr. L. A. Butterfield,
Mr. W. W. Carnes,	Mrs. Laura J. Tisdale.

On motion of Mrs. Kelso, seconded by several members, it was decided to vote by ballot.

On motion of Mrs. E. M. Irving, the Chair was requested to appoint one judge of election and two tellers.

The Chair appointed Mr. Hoss as judge of election, and Mrs. Tucker and Mr. Stephen as tellers.

Mr. Clark moved that at the conclusion of the balloting the Convention adjourn, the result to be announced at the afternoon session.

At the conclusion of the balloting for the Nominating Committee, the Convention adjourned until 2 p. m.

THURSDAY AFTERNOON.

The Convention reassembled at 2 p. m., President Mackay in the chair.

The Secretary announced the first business of the afternoon to be a paper by Mr. W. B. Chamberlain, of Oberlin College, Oberlin, O., on "How to Study an Author with a View of Interpreting Him." (See page 160.)

Discussed by Miss Sara Greenleaf Frost, of Chicago. (See page 170.)

The Secretary announced as the next order of business a paper by Mr. Nathaniel Butler, Jr., of the University of Chicago, Chicago, on "The Relation of Elocution to Literature." (See page 284.)

Discussed by Miss Martha Fleming, of Chicago. (See page 298.)

Mr. Werner called for the Question-Box, which was then resumed. (See page 304.)

THE PRESIDENT: As the judge of election is ready to report, we will take up that business if there is no objection.

The judge of election then reported the following as the members elected to serve upon the Nominating Committee: Mr. H. M. Soper, Mr. E. Livingston Barbour, Mrs. May Donnally Kelso, Miss Cora M. Wheeler, Mr. L. Alonzo Butterfield.

THE PRESIDENT: Mr. Soper is the chairman and will please call the committee together for business at the first favorable opportunity. The business they have to perform is to suggest to the Convention nominees for officers for the coming year, and seven directors to take the place of those retiring. I will say this is a very serious and important duty. Do not trifle with it, but do it with all the earnestness of your minds.

Ladies and gentlemen, there is one matter to which I wish to call your attention. Those of you who have read the Constitution and By-laws will remember that it is stated in the Constitution that it may be amended and the By-laws may be amended by giving three months' notice of such alteration or amendment. We find that while we have a law upon this subject, we have no means provided for the execution of that law. It is proposed to meet that by having this by-law adopted:

"Any and all alterations of and amendments to the Constitution and By-laws duly announced in *Werner's Voice Magazine* during the year shall be deemed legal notice to each and every member of the Association; that said alteration or amendment shall be open to discussion and acceptance or rejection at the coming meeting of the Convention, as provided in Article 7 of

the Constitution. Such notification shall be duly signed by the Chairman of the Board of Directors."

MR. TRUEBLOOD: I move the adoption of the by-law.

MR. HOSIER: I second the motion.

On the suggestion of Miss Oakley, the words *Werner's "Voice"* *Magazine* were changed to read *Werner's Magazine*, and this alteration having been accepted by the mover and seconder, the by-law was adopted unanimously.

On motion of Mr. Brown, the Convention then adjourned until 8 p. m.

THURSDAY EVENING RECITAL.

Reading by MR. W. W. CARNES, Chicago: "The Fireman's Prayer," by Russell H. Conwell.

Reading by MISS NELLIE NOYES, Chicago: (a) "Au Revoir," by Austin Dobson; (b) "A Legend of St. Valentine," by G. A. Baker.

Solo: "Jewel Song," Gounod. KATHRYN MEAKER, Chicago.

Reading by MR. AUSTIN H. MERRILL, Vanderbilt University, Nashville: "Two Gentlemen of Kentucky," by James L. Allen.

Violin Solo: First Concertino, *David*. MR. HARRY ROGERS, Chicago.

Reading by MR. E. LIVINGSTON BARBOUR, Rutgers College, New Brunswick, N. J.: "The Execution of Sidney Carton," by Charles Dickens.

Reading by MR. S. H. CLARK, University of Chicago, Chicago: (a) "The Death of d'Assas," by Mary E. Vandyne; (b) "Imphm;" (c) "Little Boy Blue," by Eugene Field; (d) "Daddy's (Mammy's) Li'l Boy," by Harry Edwards; (e) The Forum Scene, "Julius Caesar," by Shakespeare.

FRIDAY FORENOON SESSION.

The Convention reassembled at 10 a. m., President Mackay in the chair.

The first business was a paper by Carl Seiler, M.D., of Philadelphia, on "The Bad Effects of Forced Abdominal Breathing." (See page 178.)

Owing to the absence of Dr. Seiler, his paper was read by Mrs. J. W. Shoemaker, of Philadelphia, who prefaced the paper as follows: "I should like to say at the beginning that this paper is a purely scientific one, and I would, therefore, ask your close attention, that I may do this eminent scientist in voice-production the justice that his paper demands."

Discussed by Miss Cora M. Wheeler, Mr. R. I. Fulton, Mrs. Anna P. Tucker, Mr. George R. Phillips and Mr. F. F. Mackay. (See page 184.)

The next business was a paper by Mr. Thomas C. Trueblood, of the University of Michigan, Ann Arbor, Mich., on "Voice-Production." (See page 113.)

Discussed by Mr. Wm. B. Chamberlain, of Oberlin, O. (See page 123.)

The next order of business was the Question-Box.

MR. TRUEBLOOD: I move that this discussion continue for fifteen minutes. The question of voice-production is a very important one, and there are a few leading questions that I should like to propose for answer here.

THE PRESIDENT: Ladies and gentlemen, we have so much perverted the order of business here, from the beginning until now, that it seems to me we should carry out the program. If you wish to change the order of business, somebody must need to suspend the rules. It is for you to say what shall be done this time.

MRS. LESLIE BASSETT: I move that we suspend the order of business.

There being no second, the Question-Box was called for and resumed. (See page 304.)

The College Section movement was then considered. (See page 322.)

FRIDAY AFTERNOON SESSION.

The Convention reassembled at 2 p. m., President Mackay in the chair.

The first business was a paper by Mr. Austin H. Merrill, of Nashville, Tenn., on "Vocal Expression." (See page 192.)

Discussed by Miss Katharine Erwin, of Chicago. (See page 196.)

The next business was a paper by Mr. Virgil Alonzo Pinkley, of Cincinnati, O., on "Is Elocutionary Training a Pitfall for the Stage Aspirant?" (See page 203.)

Mr. Merrill, Second Vice-President, being called to the chair, the discussion on Mr. Pinkley's paper was taken up by Mr. F. F. Mackay. (See page 212.)

The consideration of the College Section movement was then resumed, after which the Convention adjourned. (See page 322.)

FRIDAY EVENING RECITAL.

Reading by Miss MATTIE HARDWICKE, Sherman, Texas: (a) "Leah, the Forsaken," by *Augustin Daly*; (b) "Money Musk," by *B. F. Taylor*.

Reading by Mrs. FRANCES PRESTON, Detroit: "In de Valley ob de Shadder."

Pantomime, by Mrs. FLORENCE FOWLE ADAMS, Boston: "Story of a Faithful Soul," by *Adelaide A. Procter*. Poem read by Miss ADELAIDE A. POLLARD, Chicago.

Toreador's Song, "Carmen," *Bizet*. MR. CHARLES FRANCIS CHAMPLIN, Chicago.

Reading by Mr. HANNIBAL A. WILLIAMS, New York: The Tent Scene from "Julius Caesar," by *Shakespeare*.

Reading by Mr. F. F. MACKAY, New York: "The Lifeboat," by *George R. Sims*.

SATURDAY FORENOON SESSION.

The Convention reassembled at 10 a. m., President Mackay in the chair.

The first business was a paper by Mr. S. H. Clark, of Chicago, on "Marc Antony's Funeral Oration as a Study in Tact." (See page 221.)

Discussed by Mr. Walter V. Holt, of Brooklyn, N. Y. Owing to the absence of Mr. Holt, his paper was read by the Secretary, Mr. George R. Phillips. (See page 232.)

Mr. Henry M. Soper, of Chicago, then read a paper on "The Essential Elements of Professional Success." (See page 238.)

Discussed by Mrs. Mildred A. Bolt, Mr. V. A. Pinkley, Mr. J. P. Stephen, Miss Cora M. Wheeler, Mr. R. I. Fulton, Mr. E. P. Perry, Miss A. A. Pollard, Miss Alice C. Decker, Mrs. Leslie Bassett, Mr. T. J. McAvoy, Mr. J. Walter Hosier, Miss Miriam Nelke, Miss Alice C. Moses, Miss A. A. Birdsall, Mrs. M. E. Bentley, Mrs. S. Etta Young, and others. (See page 245.)

The Convention then adjourned until 2 p. m.

SATURDAY AFTERNOON SESSION.

The Convention reassembled at 2 p. m., President Mackay in the chair.

On motion of Mr. Brown, seconded by Mr. Werner, Mr. Henry Dickson was requested to conclude the reading of his paper that was left unfinished on Wednesday morning.

Mr. Dickson then concluded the reading of his paper. (See page 86.)

At this juncture several members discussed elocutionary culture, pronunciation, etc. (See page 319.)

MR. CLARK: I move that we suspend the rules and proceed with the business that is down for 3 o'clock.

MR. MCAVOY: I second that.

THE SECRETARY: The unanswered questions come under the head of unfinished business.

MR. CLARK: I move that the questions be laid upon the table. The motion being seconded, was carried unanimously.

The committee appointed to draft resolutions in regard to the death of different members of the Association, through Mr. Williams, Chairman, presented their report, which, on motion of Mr. Williams, was accepted.

During the reading of the first resolution in regard to the death of Mr. Murdoch, Mr. Trueblood placed upon the platform a framed portrait, draped, of Mr. Murdoch, loaned by Miss Martha Fleming. The resolutions were as follows:

Whereas, since our last meeting, it has pleased Divine Provi

dence to remove from us the honored scholar, author and artist, James E. Murdoch, it seems appropriate that the National Association of Elocutionists, in convention assembled, should put upon record minutes which shall in some degree express our appreciation of the genius and character of the man, and of the very remarkable services which he has rendered to the cause of education in the department of expression; therefore, be it

Resolved, First,

That we hold in respectful and affectionate esteem the noble man who throughout a long and arduous professional career preserved an unspotted reputation and a generous, pure and elevated personal character; that we recall with deep appreciation the loyalty and patriotism which led him to devote himself unsparingly to the interests of his country as well as of his profession.

Resolved, Second,

That we recognize the remarkable and extraordinary contribution which Mr. Murdoch has made to American art, both as actor and as reader, in both of which spheres he has left us an example of high ideals embodied in most faithful and painstaking labor.

Resolved, Third,

That we accept with gratitude Mr. Murdoch's contribution to the literature of our profession, especially in the works setting forth his formulation of the Rush philosophy, of which he has been our most distinguished exponent.

Resolved, Fourth,

That we remember with especial satisfaction his generous sympathy with the younger members of his profession, and particularly his interest in this Association, in whose first meeting he took a part, and of which he was the first Honorary President.

Resolved, Fifth,

That these resolutions be spread upon the minutes of this Convention, and that an engraved copy of the same be forwarded to the family of Mr. Murdoch.

Whereas, it has pleased Divine Providence to take from us our most worthy and active associate, Dr. E. P. Thwing, who by his earnest endeavors in establishing this Association had endeared himself to us all, and in whose death this Association has sustained a great loss; therefore, be it

Resolved, First,

That, while bowing to the will of the Supreme Power, we sincerely deplore the loss of our sincere friend and earnest co-laborer in the work of this Association.

Resolved, Second,

That this resolution be spread upon the minutes of this Convention, and that a copy of the same be forwarded to the family of the deceased.

Whereas, it has pleased Divine Providence to remove from our midst a valued member of our Association and an eminent representative of our profession, Walter C. Lyman; therefore, be it

Resolved, First,

That in his death this Association has sustained the loss of one of its most worthy and zealous friends, and one whose honorable and successful career, covering a period of more than thirty years, has done much to advance the art of elocution, of which he was one of its most distinguished exponents.

Resolved, Second,

That this resolution be spread upon the minutes of this Convention, and that a copy of the same be forwarded to the family of the deceased.

Whereas, it has pleased Divine Providence to remove from us our associate, Mrs. Miriam M. Coyriere; therefore, be it

Resolved, First,

That in her demise we have suffered the loss of a true friend and earnest co-worker in the cause of elocution.

Resolved, Second,

That this resolution be entered on the minutes of this Convention, and a copy of the same be forwarded to the family of the deceased.

Whereas, it has pleased Divine Providence to remove from us our esteemed member, Mrs. Sabrina H. Dow; therefore, be it

Resolved, First,

That in her death we have lost a friend and sympathizer.

Resolved, Second,

That this resolution be entered on the minutes of this Convention, and a copy of the same be forwarded to the family of the deceased.

MR. TRUEBLOOD: I move that the resolutions be adopted as read.

MR. FULTON: I second the motion.

THE PRESIDENT: They have already been accepted as the sense of this Convention. What will you now do with them?

The question having been put to the Convention on the adoption of the resolutions, the motion of Mr. Trueblood was declared carried.

THE PRESIDENT: You have adopted these resolutions as the expression of your sentiments; will you now refer them to the Literary Committee with instructions to carry out the resolutions as to engrossing and framing?

MR. WILLIAMS: Will it not be sufficient to ask the Secretary to do what is necessary?

THE PRESIDENT: Is the Convention entirely satisfied with the literary form of the resolutions? They should be referred to some committee.

MR. WILLIAMS: I move that they be referred to the Literary Committee for preparation and publication.

The motion was seconded by Miss Currier, and carried unanimously.

On motion of Mr. McAvoy, seconded by Mr. Brown, the committee was discharged with thanks.

The committee appointed on Friday afternoon in connection with the College Section reported. (See page 322.)

The report of the Nominating Committee was then called for.

THE PRESIDENT: Before entering upon the election of officers, it seems proper to point out the President's view of the procedure to be followed. First, you will receive the report of the Nominating Committee; accepting that report does not compel you to vote for the persons they present, but, in the opinion of your President, it prevents you making any public nomination here, you having handed that work over to the Committee. But you have your remedy; if you are entirely dissatisfied, you can refer their report back to them with instructions; or you can accept their report and dismiss the Committee and lay the report upon the table indefinitely.

But you will readily perceive that to receive a report from a Committee and then throw it away, is to show great disrespect to the committee and to stultify yourselves. But that does not prevent your voting for other names not mentioned in the report. You can insert any name you please in the place of any one named by the Committee whom you do not wish to vote for.

All but active members having retired from the body of the hall, the report of the Nominating Committee was presented and read:

For President, ROBERT I. FULTON;

For First Vice-President, MARY A. CURRIER;

For Second Vice-President, WM. B. CHAMBERLAIN;

For Secretary, GEORGE R. PHILLIPS;

For Treasurer, THOMAS C. TRUEBLOOD.

*For Directors, F. F. MACKAY, H. A. WILLIAMS, J. P. STEPHEN,
A. H. MERRILL, E. L. BARBOUR, CORA M. WHEELER, and
MRS. LAURA J. TISDALE.*

THE PRESIDENT: The Board of Directors desire it to be understood that each officer of this Association must be elected by a majority vote, and we shall proceed to ballot, dropping the name receiving the smallest number of votes each succeeding ballot until one number receives a clear majority of the votes cast.

MR. SOPER: You will notice that I have emerged from this Committee with some clothes left and no broken bones. Although

we have been in session three hours and have done our very best, I feel that you will not all agree with our action. I begged to be excused from this duty; you would not permit it; we have done our best, and you must do with our report what you please. There are two members of the Nominating Committee whose names appear on the list of nominees; they protested, but the majority overruled them.

The names of the nominees as reported by the Committee, were then placed upon the blackboard and the Convention then proceeded to select the various officers seriatim.

MR. BROWN: I move that we accept the report and discharge the Committee. Carried.

MR. FULTON: The report having been accepted and the Committee discharged, I rise to say that I do not think it would be right under the circumstances, in view of the possibility of my being absent from the next Convention, to accept the nomination for president, and I wish to cast my vote and with it all the votes of those who would have supported me, for the present incumbent as President of this Association.

THE PRESIDENT: Let us proceed with this election without any feeling whatever, keeping in view only the best interests of the Association. I understand the gentleman to withdraw from the nomination.

MR. FULTON: I believe, Mr. President, I have the privilege of withdrawing and nominating a substitute. I now decline the nomination, and move to substitute the name of the present incumbent, Mr. F. F. Mackay, of New York.

MR. HOSS: I second the nomination.

THE PRESIDENT: It is moved and seconded that the gentleman have leave to withdraw from the nomination.

MR. PERRY: Was that the motion as stated?

THE PRESIDENT: The report of the Committee has not yet been accepted; what will you do with it?

On motion of Mr. Brown, seconded by Mr. Pinkley, the report of the Nominating Committee was formally accepted.

MR. FULTON: I have already nominated a gentleman to take my place as the nominee for the presidency.

THE PRESIDENT: The Secretary will put that motion.

MR. PHILLIPS: It has been moved and seconded that the name of Mr. F. F. Mackay be placed in nomination in place of the name of Mr. R. I. Fulton, who has declined the nomination. All those in favor will say "Aye."

The motion was carried unanimously, and the name of F. F. Mackay was inserted in place of the name of R. I. Fulton for President of the Association.

THE PRESIDENT: You now have all the names before you; but remember that does not prevent any one from inserting the name of any other member whom he wishes to vote for.

The first business is the election of your president for the coming year.

MR. HOSS: If I am in order I would move that we elect the President by acclamation.

The motion was seconded by several members, and was carried unanimously.

Upon the vote for President Mr. F. F. Mackay was declared unanimously elected as President of the Association for the ensuing year.

THE PRESIDENT: I thank you for this very great honor; for it is a great honor. It was a great honor to be elected to the office of President of this Association last year; it is even a greater honor this year, now that you know something of my disposition and tendencies. But, ladies and gentlemen, I sincerely wish that this business shall be conducted without the expression of feeling. Let us keep constantly in mind in all these matters the good of the Association. In unity there is strength. The next business is the election of First Vice-President.

On motion of Mr. Perry, seconded by Mr. Brown, the Secretary was instructed to cast the vote of the Association for Miss Mary A. Currier for First Vice-President, and she was declared duly elected to that office.

The next business was the election of the Second Vice-President.

On motion of Mr. Pinkley, seconded by Mr. Barbour, the Secretary was instructed to cast the vote of the Association for Mr. W. B. Chamberlain for Second Vice-President, and Mr. Chamberlain was declared duly elected.

The next business was the election of a Treasurer.

On motion of Mr. Brown, seconded by Mr. McAvoy, the Secretary was instructed to cast the vote of the Association for Mr. Thomas C. Trueblood as Treasurer, and Mr. Trueblood was declared elected.

The next business was the election of seven directors for three years to take the place of directors retiring at this Convention.

On motion of Mr. Clark, seconded by Mr. Dickson, the name of Mr. H. M. Soper was added to the list of nominees for the office of directors, the name of Mr. Mackay having been taken from the list. Carried.

Mr. Clark moved, seconded by several members, that the Convention proceed to choose seven directors by ballot. Carried.

On motion of Mr. Chamberlain, seconded by Mr. Pinkley, Mr. Moses True Brown was appointed judge of election with power to appoint two tellers. Mr. Brown appointed Miss Oakley and Mr. Pinkley to act in that capacity.

While the tellers were counting the ballots the President said: The next order of business, and we may as well at once pro-

ceed, is the selection of the place of meeting for next year. The chairman of the Board of Directors has some letters which he will read to you which bear upon this question.

Mr. Clark then read letters of invitation from the following Philadelphia people: Mr. George B. Hynson, Miss Minnie M. Jones, Mr. Silas S. Neff, Miss Frances E. Peirce, Penn Publishing Co.; Dr. Edward Brooks, Superintendent of Public Schools; and Mr. James MacAlister, President of Drexel Institute, offering the building for the free use of the Association.

THE PRESIDENT: I am requested to announce that the Board of Directors have been considering this matter very seriously; and, while they can in no way bind your action, they recommend to the Convention that in the light of all the circumstances the Convention meet next year in Philadelphia. It is the first city that has made us an adequate offer; it is the first city to throw open its doors to us; and, perhaps, we ought to return the compliment by accepting.

Mrs. Irving moved, seconded by Mr. Stephen, that the matter be referred to the Ways and Means Committee, with instructions to accept the invitation from Philadelphia. Carried.

THE PRESIDENT: The next question is at what time shall the Convention be held. I will suggest that last year we discussed this matter very fully, and with a desire to accommodate everybody, and after a long discussion, it was found best to leave it as you find it on this occasion.

MR. WILLIAMS: What is to prevent us holding this meeting in the first week in July and thus allow a large number of ladies and gentlemen who are engaged in educational institutions in New England to attend? I, therefore, move that the Convention next year be held during the first week in July.

On the suggestion of Mr. Chamberlain the motion was changed to read "commencing the first Monday in July."

MR. FULTON: This matter was thoroughly discussed last year, and it was found that while we escaped some difficulties by placing the Convention in the first week in July, we were confronted with other difficulties equally great in some other directions. Now the Fourth of July comes in the week commencing with the first Monday in July. That will conflict with any evening entertainment that we may have in the Convention. I think we should vote down this motion.

The motion of Mr. Williams having been put, was lost on a division.

THE PRESIDENT: You still have the time to settle upon.

Mr. Merrill moved, seconded by Mr. Stephen, that the Convention meet on the week commencing with the last Monday in June, 1894. Carried.

Mr. Clark moved, seconded by Mr. Werner, that this Associa-

tion convey to the President and officers of the Armour Institute its sincere thanks for the use of the Armour Institute, and its high appreciation of the many courtesies extended to the Association during the meetings of the Convention. Carried unanimously.

On motion, Mr. George R. Phillips was reelected Secretary by acclamation.

MR. FULTON: Mr. President, I wish to nominate as honorary members of this Association Mr. Francis T. Russell, Mr. Alexander Melville Bell, and the Rev. Wm. R. Alger.

MR. WERNER: I second that motion, Mr. President. Carried unanimously.

MR. WILLIAMS: I move that the Treasurer have the power and privilege to appoint an assistant treasurer during the week of the next Convention.

MR. FULTON: I second that motion. Carried.

THE PRESIDENT: Mr. Trueblood's duties have been very arduous, and it is much to be regretted that he has been prevented from attending many of the sessions of the Convention, being otherwise engaged, performing the work of the Association.

MR. McAVOY: There being nothing before us I will say that while acting as door-keeper I have preserved my serenity, although in carrying out your orders I have aroused the bad temper of more than one. I merely wish to say that I forgive them.

THE PRESIDENT: That remark is evidently made in the best of temper; and I will say that your President has been severe upon that question, but he has felt that the success of the Association has depended and will depend upon discipline, law and order. Rest assured that the President will never ask from any member that which he would not expect to give himself. When he is late at the door lock him out, and keep him out. We must have unity in this body which we hope to incorporate soon. It is said that a corporation has no soul, but we hope that this body when incorporated will be full of soul.

The President would say that while he has been very strict in enforcing the time limit, the Board of Directors have recognized the importance of the matter and have adopted a rule that at the next Convention no paper shall exceed thirty minutes in length; and that the other thirty minutes shall be devoted to discussion, one person, appointed for that purpose, leading with ten minutes extempore talk, to be followed by five-minute speeches from the members generally.

MR. PERRY: If it be in order I move you, sir, that a vote of thanks be extended to the Literary Committee, and especially to the Chairman of that committee, for their services in preparing for this Convention.

The motion having been seconded by several members was carried unanimously.

MR. CLARK: By the constitution of this Association any committee is empowered to add to its numbers. The Ways and Means Committee at its discretion added three names—Mrs. Laura J. Tisdale, Miss Martha Fleming and Mr. H. M. Soper. It was through one of them that we received all our music; through Miss Morgan, of the Reception Committee, we were able to secure the Auditorium for the reception, she taking charge of the invitations and addressing them; and to Mr. Soper we are indebted in a way that we hope the ballot soon to be announced will amply testify to. I, therefore, move that these members of the Ways and Means Committee be accorded the thanks of this Association.

The motion was seconded by Mr. Fulton, and carried unanimously.

Mr. Merrill having been called to the chair, Mr. Stephen said: It is a very easy thing for me to do, but I have undertaken it because I felt that I was in a large measure an outsider, as a Canadian, but deeper still as an elocutionist. I have great pleasure in moving, Mr. Chairman, that the heartiest thanks of this Convention be extended to our President, who has so ably controlled and directed the meetings of this Convention.

The motion was seconded by Mr. Hosier and carried unanimously.

SECOND VICE-PRESIDENT MERRILL: It becomes my pleasure to tender to you, Mr. President, the hearty thanks of this Association for the services which you have accorded us. Through your strict attention to the business of this Association, we have been enabled, as a representative body of professional teachers, to accomplish great good for our profession, and I now convey to you the thanks and appreciation of this Association.

MR. MACKAY: It was a sufficient proof of your good feeling when you re-elected me to the Presidency. This double expression of your good feeling certainly ought to make me very happy; but, instead of reposeful happiness, while I am proud of the position in which you have again placed me, the situation seems to carry with it a greater sense of responsibility; and raises in me a feeling of anxiety lest I should not meet your expectations; but rest assured that I shall at all times do my best; and if at any time there appears what seems like severity in my rulings, I beg you will believe that there is no personal feeling in it at all. Nothing but the good of the Association is allowed to affect my mind when making a ruling. Your vote seems to justify that position. I thank you.

Mr. Mackay resumed the chair.

MR. FULTON: While this very pleasant current of good feeling is passing among us, my mind wanders back to the man who organized, and more than any other one man, perhaps, was the

originator of the plan of this Association. I, therefore, propose a vote of thanks to that wise and far-seeing Hannibal who gathered up our scattered forces and led us beyond the frowning rocks of envy and jealousy, over the cold Alpine peaks of professional isolation and down into the broad, beautiful, sunny plains of fraternity and good feeling, as manifested in the delightful meetings of this Convention. I refer to Mr. Hannibal A. Williams, of New York.

MR. CHAMBERLAIN: I take great pleasure in seconding the motion for the vote of thanks. Carried unanimously.

THE PRESIDENT: Mr. Hannibal A. Williams, to you more than to any other man in America to-day, is due the position which this body of elocutionists has assumed before the public of America. To you it is due, sir, because you were the man who took up the theory and put it into practice. However beautifully others may have theorized, you were the man who organized it, put it in form—in actual operation. This body, therefore, desires to tender to you its sincere thanks, and our hope is that your life may be prolonged to do good in this field, and that, whatever else may happen, there shall stand no Africanus in your way.

MR. WILLIAMS: I feel flattered in this expression of your regard for me and your appreciation of my feeble efforts in attempting to inaugurate these yearly conferences. I also feel happy in the growth and prosperity of this Association, and especially in the fact that its progress has been along the proper lines. I was not prepared for this expression of your good will, and can simply thank you again for the courtesies and compliments extended.

The Treasurer's report, having been called for, Mr. Trueblood submitted a report.

At the conclusion of the Treasurer's report the judge of election announced the vote for the seven new directors as follows:

There were 105 votes cast. Necessary for choice, 53.

Mr. H. A. Williams,	-	-	-	100
Mr. A. H. Merrill,	-	-	-	92
Miss Cora M. Wheeler,	-	-	-	96
Mrs. L. J. Tisdale,	-	-	-	81
Mr. J. P. Stephen,	-	-	-	73
Mr. H. M. Soper,	-	-	-	76
Mr. E. L. Barbour,	-	-	-	82

The above persons were declared duly elected.

MR. MERRILL: Before we adjourn I would like to say one word. I do not think we all appreciate the labor that has been performed by our Treasurer and our Secretary, and I, therefore,

move that the thanks of this Association be tendered to the Treasurer and Secretary for their arduous work in connection with this Convention.

MR. BROWN: I second the motion. Carried unanimously.

MR. FULTON: I move that we now adjourn, to meet in Philadelphia the last Monday in June, 1894. Carried.

The Convention then adjourned.



LIST OF MEMBERS.

HONORARY MEMBERS.

Alger, William R., 6 Brimmer St., Boston, Mass.
Bell, A. Melville Bell, 1525 35th St., West Washington, D. C.
Russell, Frances T., Waterbury, Conn.

A.

Adams Mrs. Ada F., Care of A. D. Payne, 146 Broadway, New York.
Adams, Edith Florence, Ogden, Utah.
Adams, Mrs. Florence Fowle, 326 Longwood Av., Boston, Mass.
Adams, Nell, 626 Park Av., Kansas City, Mo.
Adkisson, Wessie, Fort Worth, Texas.
Aldrich, Laura E., 38 Oak St., Cincinnati, O.
Alexander, Margaret A., 7 a Beacon St., Boston, Mass.
Alfrey, Naomi, 79 West 91st St., New York.
Allanger, Rae, 4343 St. Lawrence St., Chicago, Ill. (Associate Member.)
Andrews, Addison F., 312 West 55th St., New York.
Arline, Mme. Frances, 105 West 103d St., New York.
Armstrong, Lillian F., 106 Elizabeth St., Detroit, Mich.
Ashcroft, Carrie, St. Louis, Mo.
Ayers, Mrs. Evelyn Benedict, Verona, N. Y.

B.

Bailey, Martha Hawling, 205 E. Broad St., Columbus, O.
Baker, Margaret M., Cedar Falls, Ia.
Barbour, E. Livingston, New Brunswick, N. J.
Barker, Mrs. Agnes, 415 La Salle Av., Chicago, Ill. (Associate Member.)
Bassett, Mrs. Leslie Mae, 402 Mack Block, Denver, Col.
Bassler, Lillie C., Galesburg, Ill.
Bates, Mrs. Ella Skinner, 320 Roseville Av., Newark, N. J.
Baumann, Rachael, Bloomington, Ill.
Beals, Mrs. Mira Moriata, 72 W. 46th St., New York.

Beemer, Josephine, Wolfe Hall, Denver, Col.
 Bentley, Mrs. M. E., 435 Superior St., Toledo, O.
 Bickford, Edith Florence, 45 Hancock St., Boston, Mass.
 Bingham, Susan H., Berkeley School, 20 West 44th St., New York.
 Birdsall, Abbie A., 442 41st St., Chicago, Ill.
 Bissell, Kathryn L., 102 West 84th St., New York.
 Bissell, Sue F., 102 West 84th St., New York (Associate Member.)
 Blake, Cora, 5318 Jackson Av., Chicago, Ill.
 Blaydes, Iva Miller, Macon, Ga.
 Bogert, Mrs. W. G., Independence, Iowa.
 Bolt, Mrs. Mildred A., 1191 Jefferson Av., Detroit, Mich.
 Boniface, Nellie, 352 East 15th St., New York.
 Bowman, Beatrice, 18 Bellevue Place, Chicago, Ill. (Associate Member.)
 Bradbury, Mrs. Sarah Wemyss, 22 Ames St., Somerville, Mass.
 Brandt, Clara Louise, Muscatine, Iowa.
 Brown, Jean Stuart, 239 West 45th St., New York.
 Brown, Moses True, 7 a Beacon St., Boston, Mass.
 Bruot, Marie L., Cleveland, O.
 Bryant, Clara Mae, 768 Warren Av., Chicago, Ill.
 Bryant, Frank A., 9 West 14th St., New York.
 Buchanan, Mrs. Emma C., Elgin, Ill.
 Butterfield, L. A., Akron, O.

C.

Calvin, Clementine, Monmouth College, Monmouth, Ill.
 Campbell, Maud, Grant Park, Ill. (Associate Member.)
 Carnes, W. W., 241 Wabash Av., Chicago, Ill.
 Carnes, Mrs. W. W., 241 Wabash Av. Chicago, Ill.
 Carpenter, Jeannette E., Knoxville, Tenn.
 Carter, Mrs. Frances H., 1428 Newport Av., Chicago, Ill.
 Case, Mrs. Etta L., 2 East 43d St., Chicago, Ill.
 Caruthers, Maud, Ellis Av. and 48th St., Chicago, Ill. (Associate Member.)
 Chamberlain, Mrs. Eliza J., Box 169, Eureka, Cal.
 Chamberlain, Wm. B., Oberlin, O.
 Chandler, Augusta L., Dakota University, Mitchell, S. Dakota.
 Chapin, Benj. C., 151 West Concord St., Boston, Mass.
 Chew, Anna B., Xenia, O.
 Clancy, A. W., 3935 Ellis Av., Chicago, Ill.
 Clark, S. H., Chicago University, Chicago, Ill.
 Colby, Charlotte S., 6 Mt. Vernon St., Boston, Mass.
 Cole, Katherine Dickens, 719 Arcade St., Cleveland, O.
 Conner, Mrs. Elizabeth Marney, 916 Main St., Buffalo, N. Y.
 Cope, Mrs. Homer Duncan, 831 West 5th St., Des Moines, Ia.

Cornwell, Mrs. Mary E. Gilmore, Austin College, Effingham, Ill.
Craig, Chas. F., 26 Van Buren St., Chicago, Ill. (Associate Member.)

Crawford, Catherine, 225 28th St., Chicago, Ill.
Crislode, Cecil M., 115 Central Av., South Oil City, Pa.
Crocker, Alice Maude, 13 Church St., Waterloo, N. Y.
Crommett, Jessie Brown, Columbia School of Oratory, Chicago, Ill.
Cumnock, R. McL., Evanston, Ill.
Currier, Mary A., Wellesley, Mass.

D.

Davidson, Elizabeth R., 195 Palisade Av., W. Hoboken, N. J.
Davis, Mrs. Estelle H., 181 37th St., Chicago, Ill.
Davis, Miss M. M., 145 Oakwood Boulevard, Chicago, Ill.
Day, Mrs. Bessie Harris, Winchester, Ill.
Day, Janet B., 101 South 3d St., Janesville, Wis.
Decker, Alice C., 306 West 14th St., New York.
Denig, Eleanor H., Elmhurst, Ill.
Denton, Mrs. Oscar, Okoloma, Miss.
Dickerman, Goodwal, 26 Van Brunt St., Chicago, Ill.
Dickson, Henry, Central Music Hall, Chicago, Ill.
Dixon, Mrs. Mary Calhoun, Slayton Lyceum Bureau, Chicago, Ill.

E.

Eckert, Adah T., 93 Park Av., Walnut Hills, Cincinnati, O.
Edwards, Mrs. Alice Seeley, Denver, Col.
Elwell, Jean B., 31 East Church St., Xenia, O.
Emerson, C. Wesley, Cor. Tremont and Berkeley Sts., Boston, Mass.
Erwin, Katharine, 4320 Forestville Av., Chicago, Ill.
Esselstyn, Florence C., Millerville, N. Y.
Everett, Cora Elizabeth, Wellesley College, Wellesley, Mass.
Ezell, Lulu, Meridian, Miss.

F.

Fabian, Edward, 5406 Jefferson Av., Chicago, Ill.
Fairfield, Ada Laura, 709 Madison Av., New York.
Farr, Atilla, 1428 St. Charles Av., New Orleans, La.
Fenno, Mrs. F. H., Altay, N. Y.
Fishback, Edith V., Box 572, Carrollton, Ill.
Fleming, Martha, Chicago, Ill.
Flowers, Charles M., Norwood, O.
Flowers, Mrs. Charles M., Norwood, O. (Associate Member.)
Forsyth, Louise, 111 West 75th St., New York.
Fowler, Mae, 3522 Prairie Av., Chicago, Ill.
Fox, Mrs. Geo. C., 153 7th St., Buffalo, N. Y.

Francis, May, 77 Meeker Av., Brooklyn, N. Y.
 Freeman, Virginia W., 430 North State St., Chicago, Ill.
 Fritz, Mrs. F. E. Mildred, 913 Elm St., Manchester, N. H.
 Frost, Mrs. Sara Greenleaf, 1293 Adams St., Chicago, Ill.
 Fullerton, Zaidee Ethel, 426 Bloomfield Av., Montclair, N. J.
 Fulton, Robert Irving, Delaware, O.
 Fulton, Mrs. Robert Irving, Delaware, O. (Associate Member.)

G.

Gaddess, Mrs. Mary L., 821 North Arlington Av., Baltimore, Md.
 Georgen, Eleanor, 131 Buena Vista Av., Yonkers, N. Y.
 Gilbert, Lida E., Box 74, Irvington, Ind.
 Greely, Emma Augusta, 7 a Beacon St., Boston, Mass.
 Griffen, Lucia B., Albia, Ia.

H.

Hackett, Norman H., 441 4th Av., Detroit, Mich.
 Hadley, Mrs. Emma P., Cor. Hathorn and Arlington Sts., East Somerville, Mass.
 Hamberlin, L. R., Austin, Tex.
 Hamilton, Eva E., Lexington, Mo.
 Hamilton, Mrs. Mary W., 130 N. Illinois St., Indianapolis, Ind.
 Hardwicke, Mattie, Sherman, Texas.
 Harris, Bessie, Winchester, Ill. (Associate Member.)
 Harrison, Mrs. E., Nashville, Tenn.
 Haskin, Estelle, Farmington, Ill.
 Haughwout, L. May, 2413 St. Paul St., Baltimore, Md.
 Hayes, Lillian B., Le Roy, Minn.
 Heilman, Mrs. Gertrude, 4729 Langley Av., Chicago, Ill. (Associate Member.)
 Henley, Marion, 232 9th Av., New York.
 Hertig, Marion Willis, Hinsdale, Ill.
 Hilliard, George S., 235 W. 34th St., New York.
 Hinds, E. Louise, Richfield Springs, N. Y.
 Holman, Fleta M., 5237 Jefferson Av., Chicago, Ill.
 Hosier, J. Walter, Suffolk, Va.
 Hoss, George W., Wichita, Kansas.
 Hough, Estelle, 7 a Beacon St., Boston, Mass.
 Howard, Alice, 104 Lefferts Place, Brooklyn, N. Y.
 Hoyt, Imogene E., 117 11th Av., Mt. Vernon, N. Y.
 Hughes, Mrs. Annie W., Tarboro, N. C. (Associate Member.)

I.

Ice, Irene Inez, Arkadelphia, Ark.
 Ingraham, Mrs. E. R., 34 Orange St., Port Jervis, N. Y.
 Ireton, Jennie E., 185 W. Canton St., Boston, Mass.
 Irving, Mrs. Elizabeth Mansfield, 1025 Grand Av., Toledo, O.

J.

Jackson, Mrs. H. J., 1007 Adams St., Chicago, Ill.
Jackson, Mrs. M. M., 917 N. Fulton Av., Baltimore, Md.
Jacobs, Miss M. L., 28 Chestnut Av., Jersey City Heights, N. J.
Jenkins, Miss M. V., 24 Rutledge St., Charleston, S. C.
Jenne, Bessie B., Benton Harbor, Mich.
Johnson, Mrs. E. Hicks, 201 S. Harvey Av., Ridgeland, Ill.
Jones, Minnie M., 1710 Chestnut St., Philadelphia, Pa.
Josephs, Lemuel B. C., 210 E. 16th St., New York.

K.

Kayzer, Samuel, Chicago Conservatory, Chicago, Ill.
Keating, Anna, Afton, Ia.
Keifer, Anna, 363 N. Pearl St., Dallas, Texas.
Kelso, Mrs. May Donnally, Cincinnati, O.
Kennedy, Mrs. Lizzie De Witt, Monte Vesta, Col. (Associate Member.)
Kingsbury, Orriette, 303 W. 126th St., New York.
Kirkpatrick, Mattie, 2102 West End Ave., Nashville, Tenn.
Kleinman, Jessie, 439 93rd St., Chicago, Ill.
Kohler, Frances K., 312 Hudson Av., Brooklyn, N. Y.

L.

Lacy, Sara, 903 Adams St., Chicago, Ill.
Lash, Bertha, Abingdon, Ill.
Lasseter, Mrs. Z. H., 235 5th Av., Louisville, Ky.
Lawrence, Katherine, 129 West 125th St., New York.
Leakey, Louis, 202 Fifth Ave., New York.
Leakey, Mrs., Louis 202 Fifth Ave., New York.
LeFavre, Mme. Carrica, 3716 Lake Av., Chicago, Ill.
Lelrow, Caroline B., 698 Greene Av., Brooklyn, N. Y.
Leavens, Julia, 296 43rd St., Chicago, Ill.
Levere, Mrs. Rose, Victoria Hotel, 5th Av. & 27th St., New York.
Levy, Ella, 264 W. 36th St., New York.
Lewis, Luna A., Indianapolis, Ind.
Lichtenberger, J. M., 7th & Jackson Sts., St. Paul, Minn.
Loring, Mrs. Mabel A., Chicago, Ill.
Losey, Mrs. E. J., 221 W. 17th St., New York. (Associate Member.)
Lounsbury, Daisy E., Randall, N. Y.
Lounsbury, Mrs. C. E., Asbury Park, N. J.
Ludlum, Mrs. Mary Hogan, 524 1-2 N. Vandeventer Av., St. Louis, Mo.
Luse, Miss A. R., Portland, Oregon.
Lynch, Helen H., Van Wert, O.

M.

- Mackay, F. F., Broadway Theatre Building, New York.
 Magee, Lucy, Decatur, Ga.
 Manning, Mrs. Louise Jewell, Masonic Temple, Minneapolis, Minn.
 Martin, Lucia Julian, Alma College, St. Thomas, Ont.
 Mason, Fannie J., 13 Dorset St., Putnam Sq., London, Eng.
 Maurice, Edith H., 1285 Jefferson Av., Detroit, Mich.
 Mayne, Richard E., 172 Lexington Av., New York.
 Merrill, Austin H., Vanderbilt Univ., Nashville, Tenn.
 Miller, H. W., Ypsilanti, Mich.
 Millner, Will W., 14 Central Music Hall, Chicago, Ill.
 Miner, Maud, 160 Oakwood Boulevard, Chicago, Ill. (Associate Member.)
 Moore, Mrs. Kate A., 60 East 129th St., New York.
 Morgan, Anna, Room 80, Auditorium Building, Chicago, Ill.
 Morris, Miss H. N., Chico, Cal.
 Morrow, Mrs. J. W., Fargo, N. Dak.
 Moses, Alice Clara, Albany, Oregon.
 Mosher, Ada M., 917 N. Fulton Av., Baltimore, Md.
 Moxhon, Margery Ryder, 4842 Washington Av., Chicago, Ill.
 Muller, Helen Alt, 118 Park Place, Brooklyn, N. Y.
 McAllister, Isabelle, 570 West 159th St., New York.
 McAvoy, T. J., 75 Vance Block, Indianapolis, Ind.
 McCallum, Nellie A., Wallace Av., Station 1, Cincinnati, O. (Associate Member.)
 McCoy, Anna Frances, Kansas City, Mo.
 McDonald, Emma, Dallas, Texas. (Associate Member.)
 MacDougal, Evelyn, Lichfield, Mich.
 McFadden, John A., 311 N. Charles St., Baltimore, Md.
 McGee, Lucy C., 2713 1-2 Howard St., Omaha, Nebr.
 MacGillivray, Laura Margaret, 3033 Groveland St., Chicago, Ill.
 McNamara, Miss J. M., 41 Walker Bldg., Springfield, Mass.

N.

- Nelke, Miriam, Ft. Worth, Texas.
 Neff, Mary Shillits, Price Hill, Cincinnati, O.
 Neff, Silas S., 1414 Arch St., Philadelphia, Pa.
 Nickson, Catherine, 216 Walnut St., Chicago, Ill.
 Noble, Mrs. Edna Chaffee, Detroit, Mich.
 Noyes, Adelaide E., 22 Swan Building, Lowell, Mass.
 Noyes, Nellie, 2548 Indiana Av., Chicago, Ill.

O.

- Oakley, Alberta, Hellmuth College, London, Ont., Canada.
 Oakley, Mrs. R., Grand Rapids, Mich. (Associate Member.)
 Oberndorfer, Mrs. Leonora Levy, 72 E. 61st St., New York.

Ockenden, Mrs. Belle Parsons, 130 Abbie St., Fresno, Cal.
O'Conner, Nellie, 466 Centre Av., Chicago, Ill. (Associate Member.)

P.

Pampet, Mrs. A. B., 277 46th St., Chicago, Ill. (Associate Member.)

Parker, Mrs. Agnes W., 2259 Calumet Av., Chicago, Ill. (Associate Member.)

Parker, Mrs. Frank Stuart, Englewood, Ill.

Parker, Mrs. Kate Moore, Headington, Oxford, England.

Parker, Mary B., Osage, Iowa.

Parker, May Z., Osage, Iowa.

Partridge, Mrs. Pauline K., Iowa City, Ia.

Patton, Jessie G., 77 Kimball Building, Chicago, Ill.

Peel, Kate Ellis, Sweet Springs, Mo.

Peirce, Frances E., 1115 Mt. Vernon St., Philadelphia, Pa.

Perry, Edward Perkins, Washington Univ., St. Louis, Mo.

Phelps, Carrie Berry, Toledo, O.

Phelps, Violet, Elmwood, Ill. (Associate Member.)

Phillips, Geo. R., 114 West 14th St., New York.

Pierson, Leora, 3826 Calumet Av., Chicago, Ill. (Associate Member.)

Pinkley, Virgil Alonzo, College of Music, Cincinnati, O.

Pinkley, Mrs. Virgil Alonzo, College of Music, Cincinnati, O.

Pollard, Adelaide A., Chickering Hall, Chicago, Ill.

Pollard, Myra, 5473 Kimbark Av., Chicago, Ill.

Polton, Cora M., Mt. Pleasant, Iowa.

*Pond, Mrs. Nella Brown, Boston, Mass.

Powell, Annie Adele, 1825 N. Madison St., Peoria, Ill.

Powell, Miss Martea G., St. Louis, Mo.

Preston, Mrs. Frances E., Detroit, Mich.

Price, Mrs. Ella, New Philadelphia, Ohio.

Prunk, Mrs. Harriet Augusta, 368 W. New York St., Indianapolis, Ind.

R.

Raines, Mrs. Cora Curtis, Independence, Iowa.

Raines, Lucia W., Lincoln, Nebr.

Rainey, Mrs. Henry T., Carrollton, Ill.

Ransom, Stella Margaret, 65 Broadway, Cincinnati, O.

Raymond, George L., Princeton, N. J.

Riley, Mrs. Ida Morey, 24 East Adam St., Chicago, Ill.

Ripont, Adele, 15 Allen St., Buffalo, N. Y.

Robinson, Miss J., 11 Brevoort Place, Brooklyn, N. Y.

Ross, William T., 6 Eddy St., San Francisco, Cal.

*Deceased.

S.

- Sargent, Franklin H., Berkeley Lyceum, 19 W. 44th St., New York.
 Schumacher, Jennie, 3960 Drexel Boulevard, Chicago, Ill.
 Shoemaker, Mrs. J. W., 750 N. 19th St., Philadelphia, Pa.
 Shoemaker, Charles C., 1020 Arch St., Philadelphia, Pa.
 Smith, Mrs. Beulah, Eutaw Female College, Ala.
 Smith, Blanche, Winfield, Kansas.
 Smith, Henry W., Princeton, N. J.
 Smith, Mrs. Louise Humphrey, San Francisco, Cal.
 Smith, William Harrison, 1330 Spring Garden St., Philadelphia, Pa.
 Soper, Henry M., 26 Van Buren St., Chicago, Ill.
 Southwick, F. Townsend, 31 W. 55th St., New York.
 Spyker, Sarah S., 1534 Spruce St., Philadelphia, Pa.
 Stapp, Mrs. Virginia C., Pine Grove, Pa.
 Stebbins, Mrs. Genevieve, 160 W. 74th St., New York.
 Stephen, John P., McGill College, Montreal, Canada.
 Stevens, Louise A. J., 26 Belden Av., Norwalk, Conn.
 Swallow, Lolo, 2720 Michigan Av., Chicago, Ill.

T.

- Talcott, Mrs. Elva A., 433 W. Monroe St., Chicago, Ill. (**Associate Member.**)
 Thayer, Ada Frances, Fulton, N. Y.
 Thompson, Mary S., 1224 Broadway, New York.
 Tisdale, Mrs. Laura J., Chicago Musical College, Chicago, Ill.
 Truax, Sarah, Chicago Conservatory, Chicago, Ill.
 Trueblood, Edwin P., Earlham College, Richmond, Ind.
 Trueblood, Thomas C., Ann Arbor, Mich.
 Trueblood, Mrs. Thomas C., Ann Arbor, Mich.
 Tucker, Mrs. Anna P., 25 Livingston St., Cleveland, O.
 Tuthill, Sarah, Monmouth, Oregon.

V.

- Vinton, George A., 334 Centre St., Chicago, Ill.

W.

- Walton, Mrs. Elizabeth R., 1803 H St., N. W., Washington, D. C.
 Warde, Margaret, 1417 25th St., San Francisco, Cal.
 Warren, Miss S. S., 849 E. 165th St., New York.
 Washburn, Alice, 92 Jefferson St., Oshkosh, Wis.
 Werner, Edgar S., 108 E. 16th St., New York.
 Wetherell, Emma L., 12 E. 7th St., Minneapolis, Minn.
 Wheatecroft, Nelson, 139 W. 49th St., New York.

Wheeler, Cora M., Conservatory of Music, 231 Genesee St.,
Utica, N. Y.
Whitehead, Nellie E., Topeka, Kansas.
Wilbor, Elsie M., 108 E. 16th St., New York.
Willets, Joseph B., 1629 Mt. Vernon St., Philadelphia, Pa.
Williams, Hannibal A., 98 Lexington Av., New York.
Wilson, Miriam, 21 Aldene Square, Chicago, Ill. (Associate
Member)
Winterburn, Mrs. Charlotte, 218 E. 27th St., New York.
Wood, Lily Hoffner, 171 W. 47th St., New York.
Wulfjen, Mattie Sawyer, Greeley, Col.

Y.

Young, Mrs. S. Etta, Steran School, 4106 Drexel Boulevard,
Chicago, Ill.

Z.

Zachos, Mary Helena, 359 W. 22d St., New York.
Zanone, Stella, 232 Eugenia St., St. Louis, Mo.



TO MEMBERS.

THIE term of membership is one year from July 1, every year. Members who paid prior to July 1, 1893, owe now their fee of \$3 for the year beginning July 1, 1893, and they are respectfully and earnestly requested to remit the amount **at once** to the Treasurer, THOMAS C. TRUEBLOOD, 88 Hill St., Ann Arbor, Mich.

Applications for Membership.

Any teacher of voice-culture for speech or dramatic expression, public reader, author or publisher of works on elocution, is entitled to membership in the NATIONAL ASSOCIATION OF ELOCUTIONISTS. Credentials, references, and \$3 membership fee should be sent to the Secretary, GEORGE R. PHILLIPS, 114 West 14th St., New York.

TREASURER'S REPORT.

Mr. President and Members of the Convention: I have the honor to present the following report of the condition of our finances. It may not be generally known that the membership dues of last year were wholly inadequate to meet our expenses. At the opening of the present year the Association was in debt something over \$500, so that with the dues of this year we have had to meet this deficit before paying our current expenses. I am happy to announce that, with the amount in the treasury, we shall be able to meet all bills the Directors are able to foresee, and that we shall have a small balance in our favor, which, it is thought, will be much enhanced by the opening of another year. The following is a brief statement of the receipts and expenditures to date:

Receipts.

Received from previous treasurer,	\$89 87
Sale of last year's Reports,	9 50
Sale of books and badges (on acc't),	80 00
" " single admission tickets,	186 50
Associate membership fees,	81 00
Active membership fees,	876 00
Total Receipts,	\$1,202 37

Disbursements.

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Sundries,	10 85
Cash in hand,	506 16
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Respectfully submitted,

THOMAS C. TRUEBLOOD,
Treasurer.

July 1, 1893.

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PROCEEDINGS OF THE THIRD ANNUAL MEETING

OF THE

NATIONAL
ASSOCIATION OF ELOCUTIONISTS

HELD AT DREXEL INSTITUTE, PHILADELPHIA

JUNE 25 TO 30, 1894

— — —
OFFICIAL REPORT
— — —

PUBLISHED BY THE ASSOCIATION

1895

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CONSTITUTION.

1. *Name*.—This body shall be called the National Association of Elocutionists.

2. *Object*.—To promote vocal culture and dramatic expression, and to unite the members of the fraternity of readers and teachers of elocution and oratory in closer professional and personal relationship by means of correspondence, conventions, and exchange of publications.

3. *Membership*.—Any teacher of voice-culture for speech or dramatic expression, public reader, author or publisher of works on elocution, may, on nomination by Directors and annual payment of \$3, be elected a member and entitled to the privilege of active membership, including the published annual proceedings of the body. Associate members, not designated above, may be elected upon nomination and the payment of \$3. They shall not be entitled to vote or hold office, but shall enjoy the other privileges of membership. Persons of eminence in the profession, or such as may have rendered conspicuous service to the institution, may be elected to honorary membership.

4. *Officers*.—There shall be annually chosen a President, two Vice-Presidents, a Secretary, and a Treasurer, whose duties shall be those ordinarily devolving upon such officers. There shall also be a Board of twenty-one Directors, divided into three classes: Committee of Ways and Means, Literary Committee, and Board of Trustees. The seven persons receiving the highest number of votes shall be elected for three years, the seven receiving the next highest number shall be elected for two years, and the next seven for one year. The officers first named shall be ex-officio members of the Board of Directors. Seven directors shall be elected annually to fill places of the seven retiring.

5. *Meetings*.—The annual meeting of the Association shall be held at such time and place as the Directors may suggest and the Association determine.

6. *Sections*.—The Association may, during the year, organize itself into sections, each appointing its own chairman, and each being responsible for papers and reports in its special department of study, which documents shall be forwarded to the Directors.

7. *Alterations*.—Alterations of this Constitution may be made by a vote of two-thirds of the members present at any annual meeting, provided that three months' notice of the same shall have been given by the Directors in writing.

8. *Notice of Alteration.*—Any and all notices of alterations of, or amendments to, the Constitution, duly announced in *Werner's Magazine* during the year, shall be deemed lawful notice to each and every member of the Association; said alteration or amendment shall be open to discussion and acceptance or rejection at the coming Convention, as provided in Article 7 of the Constitution. Such notification shall be duly signed by the Chairman and Board of Directors.

BY-LAWS.

1. *Rules of Order*.—Rules of order shall be those governing all deliberative assemblies, Robert's "Rules of Order" being the standard of authority in cases of doubt.

2. *Quorum*.—Seven shall constitute a quorum in the Board of Directors.

3. *Elections*.—A majority vote of the members present at a regular meeting shall decide the question of the reception or the rejection of new members. Unless a ballot is called for, all elections shall be by acclamation. Not more than three honorary members shall be elected in one year.

4. *Committees*.—The Committee on Ways and Means shall consider and report to the Directors the time, place, and arrangements for each annual meeting, subject to the approval of the Association. The Literary Committee shall be responsible for the literary, scientific and artistic features of the annual meeting, and shall report the same to the Board. The Trustees shall have control of the property of the Association, books, manuscripts, or works of art. They shall be responsible for the custody of revenue of the Association, whether from donations, bequests, members' fees, investments, or from other sources.

5. *Absent Members*.—Members detained from attending the annual meeting shall notify the Secretary.

6. *Advertising*.—No person, whether a member of the Association or not, shall be allowed to advertise in any manner in the rooms of the Convention any publication, composition, device, school, or invention of any sort, whether by free distribution, by circulars, or orally.

7. *Modification or Suspension of By-Laws*.—The above provisions shall be modified or suspended only by a two-thirds vote at regular meetings.

8. A quorum of this Association for business purposes shall be thirty-five members.

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¹ The capitals L, T, and W, signify that the director after whose name they appear, is a member of the Literary Committee, the Ways and Means Committee, or the Board of Trustees, as the case may be.

WERNER'S MAGAZINE,

108 E. 16th street, New York City, - - - Official Organ.

NATIONAL ASSOCIATION OF ELOCUTIONISTS.

PRAYER.

The Convention having been called to order by President Mackay, prayer was offered by the Rt. Rev. O. W. Whitaker, D. D.

ADDRESS OF WELCOME.

DR. EDWARD BROOKS.

Mr. Chairman, Ladies and Gentlemen: It affords me great pleasure this afternoon to stand here as the representative of the teachers and friends of education and liberal culture in Philadelphia to address a few words of welcome to the members of this convention. I take great pleasure in saying these few words on account of my high appreciation of the art which this body of teachers represents. All of man's works have been popularly classified under two general heads, namely, the sciences and the arts. Science is that which investigates facts and phenomena and endeavors to find the laws and principles which govern these facts. Its grand object is to ascertain that which is true. Art is the expression of man's thoughts, emotions, opinions and sentiments. Every art is based on science, and scientific principles underlie and give life and shape and power to every art. This general proposition is no less true with respect to the art which you represent than with respect to any of the other arts, such as we may see represented in this building this afternoon.

The arts also have been popularly divided into two general classes known as the useful arts and the belles-lettres, or the fine arts; the former being based on the idea of utility and the latter embodying and seeking enjoyment in the idea of beauty. Some of the arts are mainly useful arts; others are merely belles-lettres or fine arts. The art which you represent, I think, belongs to both of these classes. Elocution is an art of great utility and at

the same time it is an art of high beauty. As a useful art its application is found wherever human thought is to be influenced, human purpose to be directed, or the human will to be directed or repressed. We find it in the forum, in the court room, and in the pulpit.

It has been said that the art of elocution is not as useful today, or has not the same place in human affairs that it had in earlier days. It is said that men are not moved by the human voice, by human passion and by human accent, as they were in the earlier days of the republic, or in the ages gone by ; but I doubt this assertion. I believe that the art of elocution is as useful today in influencing human thought and conduct as it ever was. It is not that the power of elocution has in any way waned, but merely that it has another direction. It is the manner and not the thing itself which is changed.

At one time the great lawyer was influential by a stilted, mechanical, artificial, spread-eagle style of delivery. This has passed away, and the skillful lawyer today has a less turgid, less stilted, less exaggerated form of expression ; but juries and judges are moved today on the same principles of human nature and of artistic delivery that they ever were. The man who succeeds the best today at the bar is the man who understands the secret underlying principles of influential delivery and can employ them in the practice of his profession. I instance one, who was formerly of your number, and who a few years ago, and only a few years ago, abandoned his position as a teacher of the art of elocution for the court room, and there is no example in the city of Philadelphia of one who has risen so rapidly in his profession as the one to whom I refer, and whose name you would all recognize were it mentioned. The art of elocution is especially valuable to the preacher. So long as men have faith in the supernatural, in God, in the Bible, in immortality and in Heaven, so long as the faith of mankind shall endure, there is a place for the highest culture of artistic manner, of facial expression, of beautiful and artistic delivery in the sacred pulpit that deals with the sublimest truths that the human soul has ever conceived or which have ever touched human sympathies. We shall always have the great orators of the pulpit, we shall always have great orators in our halls of Congress ; and the great orator is the one who knows

consciously or unconsciously how to apply the principles of the useful and beautiful art of which you are the representatives.

But I appreciate your art, not merely for its utility, but on account of its beauty; and I place it among the most beautiful of the fine arts. Were there no utility directly in the art of elocution, I would use what little influence I possess for its culture and development, and for the success of the teachers and schools that teach elocution. We have the art of sculpture, yet it is but cold marble and does not touch the heart deeply. We have the art of painting which touches the sensibilities, and we have the art of music that thrills us more deeply than either sculpture or painting. We have the art of poetry in which the finest, most beautiful and sublimest thoughts of the human soul are crystallized and embodied; but the art of the elocutionist is higher and touches the human heart more profoundly than any of these. The great orator can move human thought and human purpose and human will and human passion as the statue never can, as a painting never can, and as poetry itself never can. In fact the most beautiful poem lies upon the printed page like a dead, cold statue; it is only the living voice that can put life and a throbbing heart and beating pulse into that dead form and give it life and power. It is said of some New England poet that attending an association of elocutionists one evening, he listened to the recitation of one of his poems, and when the meeting closed, he went to the reciter and said with moistened eye, "I wish to thank you for the revelation of beauty and power in the poem which I wrote that never appeared to me before."

I place elocution as an art along side of any of the fine arts that are so popular throughout this country and the world. I value elocution for its social culture and as a social attraction. You know when we meet to pass the evening the one who can play the piano is called on for a piece of music, the one who can sing charms the association of friends; why should not one who can recite be called upon as well as one who can play or sing? I enjoy more one who can take some beautiful poem, or interesting narrative, and with grace of posture and finish of gesture and rich tone of voice breathe into it the sympathy of the human heart. To me elocution is as beautiful an art as either playing or singing.

It is on account of this valuation of your art, the art which you represent, both for its utility and beauty, that I am glad to have an opportunity of speaking these words of welcome to you this afternoon.

I am also pleased to extend this welcome on account of the fact that the city which you honor with your presence today is noted for its interest in elocution. The air of Philadelphia is tremulous with the memories of voices of the past, and with voices of the teachers and elocutionists of the present, and it is exceedingly fitting in my opinion that you have chosen this city for your conference. The most distinguished work on elocution written since the days of the early writers of Greece and Rome, I may say since the days of Quintilian, was written by a Philadelphian, Dr. Benjamin Rush. I believe that his work on the "Philosophy of the Human Voice" contains more that is original on the subject of elocution than any work ever written upon that topic.

Here have been eminent teachers, many of whom I could name. One of the most distinguished was a Mr. White, the teacher of Forrest, of Booth, and of the elder Murdoch, and also some of the most eminent orators Philadelphia has produced. Here, too, was born that great representative of dramatic art, Mr. Forrest. Here he was trained, here he achieved his great fame and became at last a most distinguished representative of the dramatic art. Here too lived the elder Murdoch whose genius and industry enabled him to rise to the highest position in his profession, and who subsequently distinguished himself as a reader and teacher of elocution. Here also have been established schools of elocution of national reputation. Among these I may mention the National School of Oratory whose influence, whatever may be said of the respective merits of other schools, has been widespread and beneficent. We have in different parts of this city many excellent schools of oratory and elocution worthy of highest appreciation:—indeed Philadelphia is sprinkled all over with schools and with gifted teachers of the art which is represented here this afternoon. So I welcome you to a city which is full of interest in this work in which you are engaged.

With these words of welcome may I close with another thought? We wish to express our gratitude to you that you

have selected Philadelphia and honored her with this meeting. Whatever you may do here, whatever influences you may carry away with you, one thing I can assure you of, and that is that you will leave behind you as a result of this meeting and convention of gifted men and women, an inspiration and an influence to lift us even higher in the artistic work we are endeavoring to do.

I wish you a happy gathering. I extend to you a warm welcome typified by the atmosphere with which, may I say we have been blessed, in the last few days? I trust that the meeting will be satisfactory to you, and that you will go to the respective places of your labor with an uplift of interest that will do much to advance this high art of artistic expression to mold human thought and lift the world to a higher plane of humanity and Christianity.

THE PRESIDENT'S OPENING ADDRESS.

F. F. MACKAY.

Ladies and Gentlemen, Fellow associates of the National Association of Elocutionists: We are the third time assembled in convention for mutual instruction, and to consider ways and means for the development of our science, and the improvement of our art.

Everything that pertains to your business relations as an organization shall be left to your Board of Directors, which has the right to formulate and to promulgate the necessary rules and regulations for the control of your action as associates, and I shall devote this, my third and last effort before you as your presiding officer, to a consideration of the object for which you are avowedly organized, viz: "to promote vocal culture and dramatic expression, and to unite the fraternity of readers and teachers of elocution and oratory in closer professional and personal relationship, by means of correspondence, conventions, and exchange of publications."

I believe in the object of this organization; and I believe in all the enumerated branches of this object, but I hold that just as discipline is an absolutely necessary factor in the development of the broadest, deepest, highest mentality, so is the division of labor

into branches an absolute necessity, if we would attain to any degree of perfection in the science and practice of any art.

I took the occasion offered by my position last year to declare my preference for the word "Elocution" as being suited better than the word "Expression" to define our field of labor. My objection to the word expression was and is that the word includes too much; and now I would respectfully suggest to you a division of the field of labor covered by the word elocution. I do this because I believe, through observations made, here and elsewhere, that in the second value of elocution—its application to reading and recitation—there is an abundance of work for all the capable elocutionists of our country. That part of elocution that pertains to the accumulating of facts, and the generating of fancies, is the outcome of hereditaments in mental forte, and the breadth and suppleness of imagination. The verbal means of conveyance of these facts and fancies to other minds is taught in schools, colleges and universities throughout the country. The power of the human voice to convert mental conceptions into vocal pictures, concentrated and condensed by pose and gesture, is taught nowhere but by the elocutionist.

That the tones of the voice, the gestures and poses of the body do give off the auricular and ocular signs of the speaker's thoughts and sensations, is generally admitted; and I am thoroughly convinced that the teaching of these auricular and ocular signs of thought and sensation is, at the present time, the most advantageous field of labor for both pupil and teacher in the science and art of elocution.

I know I am talking to a broad-minded and enthusiastic class of men and women, and the presentation I am now making of the subject may to them appear a very narrow and contracted view of our field of labor. But, if for a moment you will reflect, perhaps you will agree with me that this is an age of specialists and specialties; and that nearly all the great strides both in physical and mental progress during the last fifty years have been the result of the special applications of mental force in the line of the manufacturer or the discoverer.

I am impressed to these remarks by a review of our last year's work in convention. I came to the convention last year to learn something of the art of vocal picture making. I listened to essays

on the history of art—essays laudatory of the art and the nobility of the profession of the elocutionist. I listened to rhetorical essays on rhetoric. I listened to the analysis of grammar and rhetoric. I listened to the reason why certain grammatical and rhetorical forms were used. But I heard very little of the analysis of vocal picture-making, which is the result of that part of elocution to which we are professedly giving most attention.

I find that nearly every consideration of our subject seemed to be a passport from zenith to nadir, from point to unlimited space, from present moment to limitless eternity, and from the finite to the infinite **vacuum, described as infinite hunger.** I am of the opinion that this infinite vacuum is away beyond the regions of the necessities of elocution, and I would most respectfully advise that we once more get back to earth and feed upon the simplicity of our art.

I shall not recommend any man's system of study to this body of teachers; for I took occasion last year to say that the man or woman who is competent to teach the science and art of elocution has already studied formulas enough to enable him or her to go to nature for a verification of the acquired theories. But I do wish to call attention and to ask for an earnest consideration and a faithful, candid, and unprejudiced discussion of the truth and utility of the so-called Delsarte system, in its application to the elocution of the English language.

Lest some here should take exception to the phrase that I have just used, "so-called Delsarte system," I will quote briefly from a letter written by Mrs. Steele Mackaye, and published in *Werner's Voice Magazine* for the month of July, 1892. And so that we may have Mr. Steele Mackaye himself as authority for the several statements to be presented, I will begin my quotation with the last sentence of the letter in which Mrs. Steele Mackaye says:

"In deference to the appeals of those most near to him, he has at last consented to let others, who know the truth, endeavor to dissipate the erroneous impressions created by misrepresentation, and I have therefore gladly accepted his tardy permission to make this plain statement of the truth, as known to me and to others who have followed his teachings from first to last. . . . Delsarte never taught gymnastics. The whole system of æsthetic or harmonic gymnastics is, from the first word to the last, entirely

of Mr. Mackaye's invention. Delsarte did indeed teach a series of gestures which were very beautiful and expressive in character, but exceedingly intricate and difficult of imitation. Many of his pupils devoted years to their mastery, and yet failed to completely understand their subtleties.

I well remember one occasion, when after the *Cours* was over, Delsarte led Mr. Mackaye and me to the tall *Armoire* standing against the wall, and opening the door showed us the piles of papers which filled the shelves. Putting his hand affectionately upon my husband's shoulder he said : "This is your inheritance. All this is to be yours." Death however came suddenly and no provision was made. Mr. Mackaye was most anxious to obtain possession of the papers, and as Mr. Alger was then in France—having reached Paris very shortly after Delsarte's death—he very gladly accepted his assistance in securing them. Mr. Alger finding that Madam Delsarte was willing to dispose of her husband's papers, made arrangements through Monsieur Gustave Delsarte to purchase the whole of Delsarte's manuscripts for Mr. Mackaye. But in the meantime Mr. Mackaye had communicated with his father, who was at that time in Paris, telling him of his desire to secure the manuscripts, and Colonel Mackaye, glad to please his son, bought the papers, paying for them to Madame Delsarte the sum of five thousand francs (\$1,000).

In due time the box containing them arrived, and was in the hands of impatient friends. The size of the box gave the first pang of disappointment to Mackaye. . . . But his disappointment was changed to dismay, when, on opening the box, he found it filled with a mass of mere notes, out of which, at first search, it was impossible to find any coherent connection upon any subject. The labor of developing out of this mass of notes a work worthy of Delsarte, is one which Mr. Mackaye has undertaken. Mr. Mackaye will endeavor to demonstrate clearly the nature and value of Delsarte's contributions to the science and philosophy of expression and worthily present the course of which he is today the chief and most responsible representative.

This book will be followed by the publication of the work containing Mr. Mackaye's own distinct contributions to the same science and philosophy. Meantime just men and women will, I am sure, suspend their judgment concerning the character

of Delsarte's system and its relation to the philosophy of psychologic gymnastics, which Delsarte's teachings led Mr. Mackaye to discover and evolve. . . . Many of Mr. Mackaye's notes, however, have been published without his knowledge or consent. . . As these notes were not arranged for publication, and as these exercises were always given to meet the special requirements of the pupil, it naturally follows that only in rare cases, even in the direct copies from his manuscript, is there given an arrangement of the exercises of which Mr. Mackaye could approve, while in the perversions and exaggerations so frequently met with, not only is the true meaning and value of the exercises wholly lost, but the result of following out the directions would be in many instances positively harmful.

In view of such facts as these, it is perhaps well to repeat what has already been said: That one and all of the publications which contain Mr. Mackaye's notes, have been used without either his authorization or knowledge, and that therefore he can never be responsible either for the ridicule they bring upon the cause, nor the injury they may do the individual."

Now let us review the statements presented in this letter, and find a true value for their bearing upon our study—the science and art of elocution.

This letter was written by Mrs. Steele Mackaye, the wife and associate of his life while a student under Delsarte, and it was written with his full knowledge and consent—Proof: the letter asserts within itself that it was written with his permission, and although Mr. Mackaye lived through more than a year and a half after its publication, he has never contradicted its statements.

From this letter we learn that Delsarte never published a system of vocal expression, nor a system of expressive gesticulation. We also learn that Delsarte did not by any testamentary devise, or other method, bequeath nor give his work to Steele Mackaye, but that through the agency of Mr. Mackaye's father the manuscripts left on this subject by Delsarte, were purchased for the sum of one thousand dollars. And we further learn that the arrival of these manuscripts in this country, produced only "disappointment"—even "dismay"—for says the writer, it was a "mass of mere notes out of which, at first search, it was impossible to find any coherent connection upon any subject. And two

experts in rhetoric and elocution "examined the papers with the same result of deep disappointment."

Where are the manuscripts Delsarte left on the subject before us? "Madam Arnaud in her book on Delsarte writes" says Mrs. Mackaye—"I hope these works (of Delsarte) may yet be recovered entire, and given to the public. Many of these papers were entrusted by the family to a former pupil of Delsarte, who took them to America."

From this statement of Madam Arnaud, it must appear that the Delsarte disciples in France have not these manuscripts, and from Mrs. Mackaye's statement, it is plain that Mr. Mackaye had them not, having recovered only a mass of incoherent notes that at their receipt produced only disappointment and dismay.

Where are these manuscripts for which Mr. Steele Mackaye paid five thousand francs, or one thousand dollars? It is now twenty-three years since Delsarte died, and with this financial investment, and the "love-work of his life" involved in their discovery, he has not been able to find them. Nor has he been able to give to his pupils, from the notes in his possession, any instruction for the promulgation of which he was willing to be held responsible—Proof: "That one and all of the publications which contain Mr. Mackaye's notes have been used without his authorization or knowledge, and that therefore he can never be held responsible either for the ridicule they bring upon the cause, nor for the injury they do to the individual."

Why disclaim the responsibility of a truth, whether published with, or without the teacher's consent? Truth is a simple primitive principle in nature, unchangeable and everlasting. It makes no difference whether it is discovered by John Smith, or John Brown—truth is always a good thing to know.

Now what is the truth regarding the so-called Delsarte system and its relation to ourselves, as a body of students of the science and the art of elocution, as it may be deduced from the statement of the foregoing letter written by Mrs. Mackaye, and authorized by Steele Mackaye himself, of whom Mr. Alger of Boston says: "Delsarte never communicated his philosophy to any one but Mackaye." "Delsarte died without publishing anything," says Mr. Alger; and that he left nothing in form to be published is apparent from the statements of Mrs. Mackaye, that when the

box of manuscripts was received, it was found to contain only "chips from the workshop, divided into the minutest fragments," the examination of which produced only deep disappointment.

Did Mackaye publish Delsarte's philosophy? From the statement of Mrs. Mackaye we learn that he not only did not publish Delsarte's system, but denies a value to, and warns against the danger of any of the so-called Delsarte publications.

So far then we have nothing directly from Delsarte, and nothing indirectly for which the only man to whom he ever communicated his philosophy was willing to be responsible for as a disciple of Delsarte.

What is the Delsarte philosophy? The Rev. Wm. R. Alger, of Boston, in our last year's Convention, answered that question thus:—It is simply an æsthetic translation of the scholastic philosophy; and the scholastic is the Greek philosophy immeasurably enlarged by the influx and development of Christian revelation. Now Delsarte translated, in the most compact and precise manner, the metaphysics of the scholastic philosophy into æsthetics. And it is something as high as the zenith, as deep as the nadir, and as boundless as immensity. It begins with God, it descends to nothing, and turns and reascends to God, and it interprets that which lies between. "That is the Delsarte philosophy." How many elocutionists are prepared to teach it?

Mr. Alger further adds: "I will give you in a very simple and compact form, a complete definition of what the Delsarte system is. The Delsarte system is a careful analysis of the facts of human nature, and experience generalized into laws which dominate those facts, and applied in a system of practical rules for the perfecting of the human instrument physically, so that our experience may be raised to the highest possible degree of variety, fullness and harmony. That is the Delsarte system."

Mr. Alger then asks: "Who is there that is competent to go inside of that and take out the constituent elements and set them forth?" And he answers: "No one but Steele Mackaye." Steele Mackaye never did set them forth, and Steele Mackaye is gone forever from this field of labor. Where then is the Delsarte philosophy and the Delsarte system; and what is the value of the so-called Delsarte system?

Another essayist before our Convention says: "Let us see

what Delsarte's conception of art was ; for upon that conception rests his whole system of expression." In the address before referred to (his address before the Philotechnic Society of Paris) he says : " Science is the possession of a criterion of examination against which no fact protests. Art is the generalization and application of it. Art is at once the knowledge, the possession, and the free direction of the agents by virtue of which are revealed life, mind and soul. It is the application knowingly appropriated of the sign to the thing ; an application, the triple object of which is to move, to convince and to persuade. Art is not, as is said, an imitation of nature. It elevates in idealizing her. It is the synthetic effort of the scattered beauties of nature to a superior and definite type. It is a work of love wherein shines the Beautiful, the True and the Good. Art, finally, is the "search for the eternal type." The Essayist says : " No human tongue could more clearly enunciate these actual principles of antique art."

Would it not be better, in presenting two such important subjects as science and art, to quote Delsarte's original language first, and then make the translation ? It is sometimes said that the translators do not present the full intention of the original author.

If Francois Delsarte framed the two definitions above quoted, then there is not shown in his work that precision that one has a right to expect from a philosopher whose words are quoted as the standard of all that is excellent in science and art of Elocution, for both definitions are redundant in words, and obscure in their meaning, as thus—the definition of science says: "Science is the possession of a criterion." I submit that science is not the possession of a criterion. Science is a criterion. I shall further assert that science is not a criterion of examination, but a criterion with which to compare. And I most respectfully submit that no criterion nor standard with which to compare the new discovered phenomena of nature, has yet been discovered "against which no fact protests." Here is the gateway in the definition that lets us out into the broad domain of unknown quantities. All the phenomena of nature are not yet known, and in all sciences and arts from the beginning of science and art till the present time, standards and criteria have been con-

tinually varying. What makes the standard or criteria vary? Because some newly discovered phenomenon or fact protests against the wisdom that made the criterion. From the beginning till present time, nothing but negative standards or criteria have been formed *e.g.*, Time has no measure. Space has no boundary. Force has no limit. It seems paradoxical, but our most positive knowledge is negative with regard to time, force and space. Knowledge in general is comparative and of the present. How can we then, make a positive criterion against which no fact now in process of evolution may not protest?

To assert that any scientist had established a positive criterion by which all the evolving phenomena of nature must be tested before it may be assumed as a truth, would not only place a limit to mentality, but it would be a contradiction of the history of all sciences, which all along the line of their growth show many variations to meet and accommodate themselves to the newly discovered facts in nature. All knowledge of the past protests against a positive knowledge of the future of science. Is there therefore no science?

After giving the definition of science the writer says: "Art is the generalization and application of it." The generalization of science is a mental action by which we discover a common factor in two or more sciences. Generalization congregates sciences, but does not result in art.

Application is either mental action — pure and simple — or it is muscular action under mental direction. Application may produce a result; but application is not a result. Generalization is not a physical result. Art is always a physical result, and therefore the generalization and application of science is not art.

What then is art? Art is a result of the application of psychic force to mental conceptions through muscular action. The result of the mental striving to reproduce its impressions from nature.

This definition of art, while it does not limit imagination, nor check the development of mental force, is a practical working definition; and again I assert that art is always a visible or tangible result; *e.g.*, one may have a perfect conception — a mental picture of a house in one's mind, but no matter how fully one comprehends the science of architecture, his conception or mental picture will never be a house, until through muscular action,

under mental direction, the house becomes a visible object. One may have a mental picture of sky and land and water, and groupings of men and women, but it will never be a work of art until through muscular action, with pencil and colors, one puts his conception on canvas, or with chisel chases his conception into form on the cold marble.

The musician may have in his mind the grandest harmonious sequences of sounds from the deep-toned thunder to the bird note, and it will never be music until through the action of the vocalizing muscles, or the action of the fingers on an instrument, it becomes a result tangible by the auricular nerves.

The elocutionist, or the actor, may have the most perfect conception of "Hamlet," but it will never be "Hamlet" to any one else until by muscular action, through tones of the voice, gesture and pose of the body, his mental picture results in a physical representation.

What then shall we say of the last clause of Delsarte's definition of art—"Art finally is the search for the eternal type." A search for a type without beginning and without end—where shall we begin the search?

Another Essayist says: "What I mean by intrinsic thought is economic action of the mind in the direction of truth. It presents itself in the new doctrine of concentration—and that I believe was Delsarte's belief."

I have not been able to learn from anything presented what Delsarte believed or taught. But there lived a man two centuries before Delsarte, who in the English language stands at the head of literature, whose forms of oratory have been models to all great speakers since his time, who in the midst of all his work found time to give at least one lesson in elocution, which for economic action of the mind in the direction of truth is a concentration of the science and art of elocution, that has never been equaled since by any teacher. Shakespeare said: "Suit the action to the word, and the word to the action, with this special observance—that you overstep not the modesty of nature."

This is a very practical lesson in elocution, and very simple. Perhaps it is because it is so simple that it is so continuously passed by. It contains all there is of elocution, even in its broadest sense. But does it not seem that poor human nature is

inclined to respect even to reverence what it cannot understand.

Another Essayist says: "The motive power of speech is the breath of God"—quite a strong metaphor; but what can you teach by it?

One of the absolute requisites of a teacher in any science or art, is the ability to define the subject that he is presenting for consideration and adoption; for until a subject is defined it cannot be limited; and until it is limited its relation to its surroundings cannot be known; and until its relation to all of its surroundings are known, mental obscurity must attend any effort at comprehension.

In the definition there must be just enough precise words, or they will not limit. There must be no redundant words, or they will obscure. To the lover of art and science there is always pleasure in framing, revising and discussing definitions.

There are some writers who apparently think very closely, and yet in their vocabulary lack the precision that is absolutely necessary to frame definitions that will stand the test of analysis.

I am led to this comment by the fact that one of the Essayists last year said: "Mr. F. F. Mackay has defined acting as the harmonious union of pantomime and elocution."

Now I know Mr. F. F. Mackay very well. I have often heard him define acting, and I know he does not want to go on record for the definition the Essayist has given. For the reasons—first: It is an imperfect definition, in that it neither limits nor explains acting. Second: It is illogical because it asserts that a part contains the whole.

Mr. F. F. Mackay's definition of acting is—Acting is the Art of *representing* human emotions by a just expression of the artificial and the natural language.

The artificial language is the words we speak. The natural language is made up of the tones of the voice, the gesticulations and poses of the body. The definition just given limits acting to *re-presenting* and so makes it as an art only a part of elocution; for elocution in its fullest sense includes oratory, which in extemporizing *presents* human emotions.

Elocution makes physical pictures of mental conceptions. Oratory makes physical pictures of mental conceptions. Acting

makes physical pictures of mental conceptions. The gesticulations and poses of the body constitute pantomime. And pantomime makes physical pictures of mental conceptions. Thus Elocution, Oratory, Acting and Pantomime make physical pictures of mental conceptions.

Pantomime is a part of oratory, and it is also a part of acting. Oratory *presents* human emotions. Acting only *re-presents* human emotion. Elocution includes both oratory and acting. Acting is therefore only a part of Elocution, and since a part cannot contain the whole, Acting is therefore not the harmonious union of Pantomime and Elocution.

The same Essayist said : "I would like to call your attention to the publication of a book in London, which closes a controversy, which for nearly a century has agitated all circles in the art of expression. The author asked all the leading actors of Great Britain and the continent, what their experience taught ; whether they felt genuine sensibility." The verdict was overwhelmingly affirmative. "Those students of the art of expression either on the stage or platform, may congratulate themselves therefore if they possess affluent sensibility and vivid imaginations, but they must recognize also that these gifts will not alone enable them without lifelong study and perseverance, to attain to the ideal of perfection."

Another quite important American publication on Elocution says : "To teach a young person to attempt to produce in others sentiments which he does not feel himself, is simply to train him in the art of hypocrisy, and we do not wonder that honest souls revolt against it."

In view of these statements, so contradictory to the principles that I have from time enunciated before this association, I feel compelled to present some arguments in support of my earnest, full and entire opposition to them.

Feeling is one of the senses common to animal life. It is a faculty in human nature on which no one relies—except for first impressions—when he can bring his judgment to bear or have the advantage of deductions made by comparison. Feeling is that sense that places human nature in or out of sympathy with its surroundings, whether mental or physical. It is therefore a faculty absolutely necessary to the art of acting. Feeling is an

elementary motor to all fine art; but as power without direction may destroy the very object for which it is raised, so feeling uncontrolled may make a lunatic instead of an artist.

An emotion is the result of self-love affected by an exterior circumstance, past or present, and may be divided into three parts—the impression, the sensation and the outcome of voice, gesticulation, and position. In nature all of these factors are active in the presentation of joy, sorrow, anger, or whatever emotion or phase of an emotion is presented. In the art of acting sensation may be absent; but judgment, resulting from observation and comparison, must through the faculty of memory direct the physical action, so as to produce a likeness of the emotion.

The opinion prevails largely that actors who are capable of intense earnestness in their efforts to imitate the signs of an emotion, actually suffer the sensation of the emotion they are representing. This theory of feeling is just as applicable to the poet, the painter, and the musician, as it is to the actor; yet no one thinks of asking the poet if he feels distressed because "Up the high hill he *heaves* a huge, round stone." Nor does any one ask the musician if the vibrations of the low notes in his composition have jarred him into a headache. Nor do we ask the painter if his fatigue comes from mental perturbations because he is painting a rearing horse.

No, we attribute the distress to the intense mental labor of reproducing mental impressions by word pictures, tone pictures, and line and color pictures.

So do the signs of distress manifested by a histrionic artist, after a great effort, result from an over-draught of nervous and muscular force, prompted by self love struggling, through love of art, for approbation.

Earnestness is a prime factor in success. Greatness in art cannot be achieved without it. Earnestness in what? Earnestness in doing the imitation of nature.

Is it possible that Madam B.'s *Camille* is only an imitation—a sham? Yes, 'tis true—and no pity 'tis true—Mme. B.'s *Camille* is a sham, but the presentation is good, solid, earnest work. A severe tax on nerve and muscle for the evening.

There are many who believe that Mme. B. actually feels all

the joys and sorrows described in the character of Camille when she plays it. If this were true, "Camille" would undoubtedly soon pass from the popular stage performances of the day; for it will be remembered that at the end of the third act the grief of Camille at parting with her lover is so great that she is ill for six weeks. Now suppose Mme. B. actually experienced the feelings of Camille, the curtain could not go up on the fourth act for six weeks—a long stage wait. People who are so eager to catch the early train that they rise before the final curtain is fairly down would probably be a little late in their return home. No, Mme B. does not feel as Camille felt. But who knows it? Not the audience; for if the audience can for a moment think that the artist is not suffering with those whom they see suffer, then Mme. B.'s performance is a failure in the art of imitation.

Who knows then that this apparent suffering is not reality?

Let me take you behind the scenes for a moment. Perhaps some of you have been there already. So much the better. True art is better appreciated where it is well known. Well, here we are, and the Camille of the evening is just preparing to go on, in the third act—a long and difficult scene. Before the curtain rises she calls her maid and says: "Jane, you know this scene is very long, and I am always very much fatigued at the end of it, so do have something to refresh me when I come off,"—and Jane replies: "Yes, ma'am, the same as usual?"

Camille says; "Yes, I think so. Yes, that will do, only let it be very cold—or, no. I think I'd better have ——."

Here the call boy says: "Curtain's up, Madame B.," and away Camille flies to the entrance, leaving Jane in doubt as to whether she desires a glass of iced tea or a glass of lemonade.

The scene progresses—Camille chats with Mme. Prudence, Nichette, and Gustave. She talks of their friendship, the love of Armand, that is making her life like a dream of happiness. She pictures herself in simple summer dress skipping through the fields, or sailing on the water by his side; and her happiness grows in the simplicity and quietness of her life until she sees herself a child again. Then comes Armand's father on the scene—like cloud o'er summer sun—casting a shadow over her brightest hopes. He crushes her heart to save his own. He pleads for the honor of his family and for his son's future. He

exacts a promise that she will bid Armand farewell forever. She writes her farewell to Armand and gives it to her maid to be delivered after her exit. He comes on the scene and finds her agitated and in tears! He exclaims: "Ah, Camille, how can I ever return such devotion and love!" Then follows the outburst of her love, losing itself in the sobs and tears of grief at parting.

"And you are happy, are you not? And when you recall, one day, the little proofs of love, I have bestowed on you, you will not despise nor curse my memory? Oh, do not, do not curse me when you learn how I have loved you!"

"But why these tears, Camille?"

"Do not heed them, Armand. See, they are all gone! No more tears. And you, too, are smiling. Ah! I will live on that smile until we meet again. See, I too can smile. You can read until your father comes and think of me; for I shall never cease to think of you! Adieu Armand! Adieu forever!"

Camille disappears and sinks exhausted on a sofa behind the scenes. Her maid approaches with a glass of cold tea, which the actress no sooner tastes than she rejects it with an expression of disgust, and exclaims against her maid—"Oh! You stupid thing! I told you to give me a glass of lemonade! I don't want cold tea! I've told you so a thousand times! There, there, don't talk, but take it away."

And thus the love and grief of Camille instantly disappears in the impatience of Madame B., who, ignorant of the true cause of her nervous prostration, fancies that her distress results from experiencing the genuine feelings of Camille, but Jane knows even while the delighted audience is applauding an artistic representation of love and grief, that their Camille, who, radiant with smiles answers to their "Call" before the curtain, is still her nervous, impatient petulant mistress, ready to repeat the imitation of her loves and sorrows and final death, every night of the six weeks' "run," the period of time through which Dumas says the original Camille suffered illness, almost to death, because of her experiences with the genuine feelings or sensations of love and grief. Now if the artiste really feels the joys and sorrows of Camille, then it follows that in order to be consistent with this theory of acting, Mme. B. should also experience the

sensations which caused Camille's death, for if in order to be artistic in representing joy and sorrow, it is absolutely necessary to *feel* the joys and sorrows of the character that the artist is illustrating or portraying, how can she represent artistically the death scene of Camille without feeling the throes of death? In short, upon this theory of absolute necessity of feeling or experiencing the emotions of the character to be portrayed, how can the true artist represent Camille's death without herself dying?

That the actor himself is practically false to this theory of feeling may be clearly shown by stepping into his dressing-room almost any evening in the week, especially, if that evening be during the base-ball season. He returns late from the game to take up his work for the public. As he enters the precinct of grease, paint and character costumes, he throws himself on the three-legged chair with a broken back, and heaving a long sigh, says: "By Jove! I don't feel a bit like this thing to-night. It was fearfully stupid of me to stay so late, when I know I must get through this somehow."

He lights a cigar, puffs a while, and discourses with a fellow actor upon the merit of the tobacco and the great beauty of the game he has witnessed until the Call boy's voice is heard announcing "Half-hour," when the actor starts up with: "Well, I must get ready to do this thing once more. I feel as stupid as an owl! but there is one comfort; twelve o'clock must come and the curtain must come down." Then he dresses for the character—straightens up his body—takes in a long breath—walks up and down in his room, or behind the scenes—thinks over his lines, and having aroused sufficient force of determined mental action to overcome the relaxation resulting from the fatigue of the day, he begins to concentrate on the illustration of the character with all its emotions and phases of emotions, and in spite of his feeling of fatigue, his mental weariness, or his actual headache from too much nervous strain during the afternoon, or positive illness on the part of the actress, the artist is frequently complimented by his admiring friends waiting for him at the back door; and the actor immediately remarks: "Well, I didn't feel a bit like it." And now my fellow associates, I should feel myself wanting in respect to your rights and a proper regard for my position before

you today, if I did not present something synthetic in place of the iconoclastic analysis that I have just gone through.

Then to the work of synthesis:

I would, in the first place, and in every instance, if I had the right and power to do so, in every class-room, in every school-house in the United States of America, put up in the most conspicuous place in the room in black capital letters on a white ground, so that every pupil, through every day, and all the days and years of his student life, would be obliged to read: "Do unto others as you would that others should do unto you; for in that you have the law and the prophets."

I would teach it before the A, B, C's. I would teach it before reading and writing, before history and mathematics. It is the absence of the action of this principle among men that has made room for generating the damnation of every government that has existed, or does exist today. There is no higher education, no curriculum from grammar school to university, teaches a higher education than to know and to respect the personal rights of man. Christ commanded it as the basis of all law and the wisdom of the wise men of the earth.

I believe it, and had I the power, I would teach it. All education should begin there. I would grade the common schools of the United States upon the underlying principle of this command instead of grading them as they now are graded upon arithmetic; for whatever mathematics, pure or mixed, as a science in its higher planes may teach, arithmetic as taught in our common schools teaches only selfishness. The aggregation and concentration of wealth here shows that as a nation we understand addition. The last census shows that we practice multiplication. The investigating committees now sitting in New York and Washington show conclusively that many of our officials thoroughly understand subtraction; and the artificial financial panic through which we are now passing is a sad proof that our statesmen, though flaunting the motto "of the people by the people for the people," have not yet, in their arithmetical wisdom, discovered the equities of division.

The absence of the golden rule of life is today keenly felt in the action of our government, from the decision of the petit jury that settles the disturbances of a locality to the judgment

of the United States Senate instituted to preserve the equities of a nation.

The binding force of ignorance is a destructive tyranny. It is to be known and felt in the action of those political bodies who as aldermen control the Boards of Education in our cities, advancing teachers through political preference, and reducing salaries of teachers for the purpose of paying their constituent henchmen.

There never has been any public financial expenditure that has brought better returns to our country than the money expended for our common schools. It is the highest political economy to have good teachers in the common schools. A corps of good teachers in the common schools of any city ought to be able in one generation of teaching to reduce the expenses of a police force at least fifty per cent. Ignorance begets envy, and the voice of envy is always malicious. Begin your education everywhere, and at all times with the command: "Do unto others as you would that others should do unto you."

And now descend from this plane of general thought, to our own specialty.

There are in elocution ten factors of expression: Articulation, pronunciation, utterance, quality of voice, force, *stress*—or special application of force to some given part of the elementary sound—inflection, time, pose and gesture. Through the placing and transposition of these factors, every phase of expression is presented to the ear and eye.

Up to the age of ten years, articulation and pronunciation, together with the history and derivation of words, alone should engage the attention of the pupil. From the age of ten to the age of fifteen, didactic and descriptive matter only should be presented which would call for a study of all the factors of expression, except a few modes of utterance, and a great variation in the degrees of force. After the age last mentioned, we might take oratory and dramatic reading and recitation, which are the highest branches of elocution.

Oratory—extempore speaking—is always in the field of nature. Acting, recitation, and reading are always in the field of art.

"But," says another essayist, "art at its highest and nature at its truest, are one."

This is another very pretty piece of rhetoric, without logic. Nature is always true, and can never be truest, any more than that which is round can be roundest.

Oratory is in the field of nature, because the orator after being prepared and fitted with the technique of his medium of conveyance, submits entirely to his environments; and presents all the emotions as the outcome of his impressions. The actor, the reciter, and the reader, being fitted with the medium of conveyance and the technique of their work, merely represent the human emotions according to their conception of the author's presentation.

It is true, perhaps, that among actors no two of them present the same characteristics in their impersonation of *Hamlet*. The difference cannot result from any change in *Hamlet* himself, for the author of that character has been dead now more than two and three-fourths centuries, and Shakespeare's *Hamlet* must remain the *Hamlet* till doomsday. But just as two painters might contend for the truth of different lights and shadows, after having made their studies from opposite points of view, and each inspired by feeling assert that he alone was right, so do some actors and readers—unable to analyze for the truth—alter the text, inject action, and interpolate language so as to change the work of Shakespeare, fitting to their own peculiarities, until it is no longer the work of the great philosophical dramatist, but the maimed and halting production of feeling.

The author's presentation is in the words that lie before the reader, and the reader's art is to make physical pictures by tones of the voice, gestures and poses of the body.

The actor and the reciter are one in art. The reader is the same, except that while he is called upon to make perfect tone pictures of his conceptions, he is not called upon to add gesture and pose to the representation.

All imperfect tones, and all inexpressive poses and gestures, result from two causes: imperfection of the physical mechanism, or bad habits. The teacher of elocution should know enough of anatomy and physiology to discover the physical imperfections; and he should know enough of the science of emotions, to detect the absence of any factor of expression, and show the pupil by analysis of the false habit and a comparison with the truths of

nature, how to amend his fault—how to substitute a good habit for a bad one.

Now I am aware that all I have said is very commonplace and simple; but I hold that our art is simple, and that the materials of our science lie around us in such abundance that their very cheapness makes them scarcely worth the picking up and arranging.

I am aware that my discourse lies entirely in the field of realism, but I will say, candidly, that after reading some of the essays of last year, leading into trinities and infinities of space, I feel as if I would like to get back to the earth and unity in art.

I hold that whatever the orator and the actor may do in the open field of labor, the teacher in his field of labor is bound, in honor of his position, to present facts that the pupil may recognize by comparison, and not to obscure his power of comprehension by the seductiveness of rhetorical figures, nor warp his judgment from the stern realities of life by the allurements of a fascinating mysticism.

The object of these annual conventions is to promote vocal culture and dramatic expression, and to bring readers and teachers of elocution and oratory in closer professional relationship. So says our constitution. By this declaration all other subjects are excluded from our discussion. I mention this now, because at our last convention at least one strong sectarian view was enunciated.

As Americans, we have our National Congress nearly the whole year round, where we can go and hear all kinds of political questions discussed. And as Christians, all of the churches are open to us fifty-two weeks in the year.

As Elocutionists, we have but one little week in the year for discussion. Let us then confine ourselves to the labor of enlightening ourselves through the discussion and presentation of the science and art of elocution.

READING IN THE PRIMARY SCHOOLS.

LILLIAN WALLACE.

A prominent American educator has said that "to teach a child to read is the most difficult task a teacher has to encounter," and every primary teacher will agree with the truth of this statement.

It is therefore of the utmost importance that the earliest steps in reading should be in the right direction. The experience of many of us may be that of the little girl who, when asked if she enjoyed her first day in school, replied, "Not very much, I did nothing all day but sit on a bench and say 'a'!" All this is changed now, and the teacher, letting the a, b, c's severely alone, devotes herself to the work of making the child's first days at school comfortable and happy.

Reading has been defined as the "act of the mind in getting thought by means of written words arranged in sentences." Merely pronouncing words and sentences, however clearly and accurately uttered, is not reading. The teacher who concentrates her efforts on vocal utterances only, or upon vocal utterances first and thoughts afterwards, is doing very artificial and mechanical work, in that she is training her pupils to utter words without the ideas and thoughts which they represent. The underlying principle, therefore, of all work in teaching reading is, that from the first oral reading should be the expression of the thought in the child's mind. If the thought be thoroughly grasped, the proper inflections and emphasis will naturally spring from it, just as in talking; but if the thought is not in the mind, the reading becomes a mere imitation of the teacher's emphasis and inflections. If we listen to the conversation of the children while at their games, we shall frequently hear expressions natural and pleasing to the ear; it should be the true aim of the teacher to continue to cultivate this naturalness of expression from the beginning. To do this she must know something of the child's mental outfit when he enters school, must be able to enter into his thoughts and ideas, must talk with him and induce him to talk,—in a word, she must arouse his enthusiasm and gain his interested attention.

It has been said that the "teacher's art, briefly summed up, may be described as the art of developing the power of fixing the attention," and before Reading can be successfully taught by any method, it is necessary to engage the close attention of every pupil during the lesson.

In most cases we find that children on entering school already have a vocabulary of from 200 to 250 words which they use intelligently in conversation. It is our aim to teach through the

eye what they already know through the ear, and to make these words familiar to the eye in the shortest time possible, so that they may be read as fluently as they are used in conversation.

In the natural order, then, the child *talks* before he reads — and the child who has not been taught to think and talk intelligently will not read intelligently.

The plan of leading children to think clearly is an important one, and a very strong point is always gained when the teacher succeeds in getting the pupils to talk, no matter what the exercise may be.

The habit of throwing expression into the sentences from the very first is invaluable, and the conversational lesson should be made so interesting that this will come naturally and spontaneously.

For the first week or ten days, therefore, of their school life, it should be the teacher's aim to overcome the natural timidity of the pupils, to develop their power of talking readily, distinctly, and correctly, and to train the habit of fixing their attention. We all know that a child's attention is best secured by giving him something interesting to see and handle ; that if we wish to cultivate clearness of thought and expression, we must give him that which will suggest ideas. With this purpose in mind, she should supply herself with a number of toys and other objects that would engage his sympathy, awaken an interest and a desire to talk freely.

It is a well-known fact that no teacher has a sufficiently strong personality to hold the uninterrupted attention of 45 or 50 pupils of this age during a single recitation, and with this principle in mind, the good teacher will divide her class into sections of 10 or 12. These are grouped in turn about the teacher, always standing during the recitation.

The teacher takes a toy in her hand, asks questions about it, which are answered by the pupils. The object is passed around, handled, observed, talked about ; the teacher being always careful to get complete sentences and to lead the pupils to the proper form of expression by judicious questioning rather than by telling them.

Sometimes each child is allowed to select an object, again toys are exchanged, and questions asked and answered,—occa-

sionally one of the children playing teacher. As soon as the pupils acquire sufficient ability to ask and answer questions, and to talk fluently, they are ready for the black-board work.

In this way the senses and minds of the children are prepared for the more serious work of teaching Reading; the pupils are taught to talk and use the voice pleasantly; they should be led by the teacher to use the sweet and natural tone, and to speak distinctly, without straining the voice.

These conversational lessons, preparatory to the Reading, however, should not be mere desultory talks, but should be conducted with a distinct aim of making preparations for the work of Reading, and must be simple and well arranged.

As the teacher becomes familiar with her pupils, she discovers that their attainments vary; they are not all capable of the same degree of attention or of perceptive power; some are naturally much brighter than others; she therefore finds it best to rearrange and place them in groups according to their aptitude.

The first two sections will be nearly equal, the third a little less clever, while the remainder will progress more slowly.

It will thus be seen, that as the pupils advance, separate lessons must be prepared for each class, and the instruction varied to meet the requirements of their special needs. The first and second classes will, perhaps, be reading script a few days before the others begin.

As we have taught our little pupils to *talk* in sentences, so must we, from the very *first* lesson, teach them to read the *sentence* as a *whole*.

The *sentence*, not the *word*, nor the *word analysis*, stands for the thought, and we have said that the object of all oral reading is correct interpretation of the *thought* from the written or printed expression, therefore if we are to *successfully* teach Reading as the expression of thought, we must train the child to fix his attention, first, on the *sentence* as a whole, and afterwards on the *words*, which represent ideas, and which, in their turn, must be grasped by the eye first as wholes.

The essential requisites for the early lessons in Reading are a blackboard, crayon, pointer, toys or other objects of interest,—living objects, flowers, animals, plants, etc., make admirable material for such language and reading lessons. I have seen

many charming lessons full of life and animation on buttercups, daisies, leaves, fish, snails and various living objects, which always fill the child with curiosity and delightful *interest*, for *without interest* the *attention* of these little folks cannot be held, and the lesson would result in failure.

The teacher calls out her class, selects an object from the table, which the children talk about exactly as they did in the previous conversational lessons, the teacher being careful by her questionings to direct the lessons so that the words she desired to teach will be brought out naturally by the children, and also to keep the sentences short and simple.

Each suitable sentence given by the children is immediately written by the teacher upon the board, and read promptly by the one who gave it. (Illustrate.)

Four or five sentences may be given, each pupil reading, and trying to remember his own particular sentence, which several will be able to do, even in the first lesson. As soon as each is able to find his own sentence without any difficulty, the toys may be exchanged and the children try to find the sentence corresponding to the object in hand.

In a very few lessons as many sentence as there are children in the section may be given.

The children take much pleasure in being allowed to choose their own toys.

Before the lesson is considered finished, the teacher always asks some one to read *all* the stories, and those able to accomplish this are very proud indeed!

After the *sentence* recognition comes the *word* recognition. After reading his sentence, the pupil is required to touch, first, the *object* word, then the remaining words.

The articles are never referred to separately, but always in connection with the object words; this avoids the unpleasant prominence so frequently given to "a" and "the" by beginners; and which is difficult to break up even in the higher classes.

Ten or twenty objects words are taught,—using to complete the sentences, "I have," "I see," "This is," "Is this," etc., and gradually introducing the pronouns "you," "we," "our," "they," and easy connective words.

As the vocabulary is increased, the words should be written in

lists upon the blackboard, and very frequently reviewed by the children, both orally and in writing.

Of course the first attempts at copying will show very crude results, just as first attempts in talking did, but careful work, constant repetition, and the teacher's encouragement and praise of all real effort will not fail to work improvement. As far as possible each lesson should be carefully copied by the pupils: thus we find that language, reading, writing and spelling are all carried on at the same time.

From the beginning the pupils should be trained to glance silently over the entire sentence, and get its full meaning, before uttering a word, then to take the pointer and read without any hesitancy. These early lessons should be simple in the extreme; the sentences should be short and graphic, the new words frequently repeated, pointed out, and written during the lesson.

The teacher must be filled with resources and devices in order to maintain a brisk interest. She will sketch upon the board and draw out appropriate expressions containing the words she desires; she will call out the *action* of her pupils;—get them to *do and say*; she will find many ways of varying the exercises, that each lesson may be fresh and sparkling, and present an inviting form of work, thus keeping her class always animated, full of enthusiasm and expectancy, and holding their attention and interest throughout. This will be seen by the vivacious manner of the pupils, their beaming faces, and their anxiety to read manifested by every motion of their bodies.

It is to be remembered that the careful building up of the lesson and the proper reading of it are not all. The words must always be *recognized* at sight;—they must be written and spelled. The children very soon discover that these words are composed of letters, and with a child's quick perception they delight in finding likeness and differences in words, both as to their sounds and letters. It is a good plan, therefore, to make the lists of words according to this law of association,—placing words containing similar sounds and letters in the same lists. As the lists become larger opportunity is afforded for an endless variety of sentences.

It is needless to say that these sentences should always be

models of good English, with proper capitals and punctuation. It is just as easy to teach the capitals at this point as at a more advanced period.

At least four months should be spent in learning to read fluently at sight from the blackboard; during this time at least half the pupils will have learned about two hundred words well, and all will be able to read what they know without hesitancy. Slow, monotonous pronouncing of words will be unknown, and much greater progress will have been made than if readers were given earlier.

The transition from script to print should be a natural development of the previous work. We have passed naturally from the conversation to the written sentence, and in the same manner, when the pupils are sufficiently advanced, should they pass from the written to the printed expression without much difficulty. A very simple primer lesson containing only words that are quite familiar in script is selected. The sentences are written upon the board, the pupils knowing that the identical lesson is found upon the page they are required to read. It is quite interesting to watch the little folks glancing from the printed words in the book to the written words on the board, eagerly searching out the meaning of the sentence; as soon as this is found hands are raised as usual, and the sentence quickly read off as in other lessons. At this period of transition one of the best plans I know is that of having the teacher construct little reading lessons of familiar words printed in numbers sufficient to give each pupil in the group a copy. (The writing of these also makes valuable busy work for the children while at their seats.) These little lessons, which are copied on a mimeograph, can be made by the teacher in great variety, using the same words in many different combinations, and are very useful when the grading of the primer is too abrupt, as it almost invariably is.

Care and judgment should be used in the selection of the book lessons for this stage of the work; short sentences only, and a very easy gradation of words are best adapted to the first year's work; and indeed all the way along the line of Primary Reading the progress should be by easy stages.

The pupils should be trained to grasp the thought at a glance, which is best managed at first if the sentences are short.

It is inspiring to watch a group of children silently and intently gathering the thought from the printed page, then quickly looking up into the face of the teacher, raising their hands and expressing great eagerness to *tell* her what they have read. During the first and often the second year also, the pupils almost invariably, after silently reading the sentence, give the oral expression without looking in the books. This induces greater naturalness of tone and manner, and secures better expression and more fluency, as well as strengthens the memory. The preparation of the reading lesson is identical throughout the primary school; the aim of the teacher being always to secure from her pupils correct pronunciation, distinct articulation and natural tones, as well as correct apprehension of the thought.

She must first then teach the new words of the lesson so that they can be readily named at sight. As soon therefore as a group is called out for recitation, the teacher selects the new words, writes each upon the board, all the while keeping up a pleasant conversation, in which she uses the word she is writing, calling upon one of the class to pronounce it; when all are written she quickly covers each with her book and has it in turn pronounced and spelled from memory; when necessary, meanings are explained and sentences asked for; thus the teacher endeavors to have each new and difficult word understood, but she does not spend time on perfectly familiar words. The children are kept in a state of vigorous activity during the whole recitation; they must look carefully, listen attentively and describe accurately. This plan quickens the perceptions, trains the attention and makes the pupil bright and enthusiastic.

The books are now passed, the lesson found, and every pupil immediately engages in silently reading the sentence or paragraph, if it is a more advanced class. As soon as he finishes he raises his hand, and in this manner manifests his desire to read it orally. No one is called upon to read aloud until he has manifested his readiness to do so, and has entered into the spirit and feeling of the work, yet all are given an opportunity, and all are anxious to read as soon as they have grasped the meaning.

If the child who is reading does not give the proper emphasis or inflection, the teacher may ask what someone else thinks about it; she may call on one and another to read the same

extract, she may question and suggest—in a word, she must infuse her own spirit and enthusiasm into the work and create in her pupils the proper feeling, which will lead to the correct expression—but if she would have natural reading she may not read for the child to imitate.

When the selection has been read through, books are closed and the pupils invited to tell in their own words what they have read; one perhaps beginning the story, another ready to take it up if he falters, and so on throughout the class until all the points have been gathered, but at least one child is called upon to tell the whole story.

Opinions about the lesson are also frequently elicited and a good lesson in manners and morals sometimes brought out in such a way as to touch the heart of the child and become a part and parcel of his own life and thought, influencing and refining his character.

I regard these conversational lessons and reproduction of the thought and sentiment of the story as invaluable training and cannot emphasize their importance too strongly.

In these days of almost overcrowded courses of study, when the primary teacher—whom someone has most gracefully called the “Angel of the Republic”—is often puzzled to know how to plan her work that each and every part of it may receive due attention; when specialists in Science, Drawing, Arithmetic, Physical Culture, etc., are each trying to persuade her that his particular branch gives the most valuable training for solving the problems of life, may she never be tempted to crowd out the reading lesson, nor the language recitation bearing upon it, which shows that the pupil has not only *entered into the thought* and *feeling* of what he has read, but that he knows how to express them for himself, and what is there which will give him more pleasure, or perhaps greater success, in the world, than this ability to *understand, appreciate* and *express* the thoughts which he feels, one of the best means for the cultivation of which is the training and reproducing in his own language, both orally and in writing, that which he has read.

In these lessons we should aim at clearness of expression, rather than the cultivation of style.

The reading material should always be fresh and entertain-

ing ; the books allowed in the hands of the pupils *only during* the time of recitation ; in this way curiosity is awakened and a more active interest in the lesson secured, thereby enabling the teacher to engage closer attention of the pupil.

Let me reiterate again and again the necessity of guarding against too difficult reading ! The teacher should have all the material possible ; she should have as many sets of readers as can be adapted to her grade of work, and select her lesson from the one which will best meet the requirements of her programme for the day.

The language and reading lessons in the elementary schools are so closely allied, in that they both aim to teach *thought* and *expression*, that one is supplementary to the other.

I would therefore have the child, in addition to his nature and observation work, reproduce and read fables, fairy stories, myths and poems adapted to this early stage of his mental growth.

We should give the child something which will fill him with an appreciation of and a desire for the beautiful. During the period when impressions are most readily taken, when character is molded, and the style of the future man or woman formed for life, the stories and poems which are selected for use in the school room should be of the very best.

I have known children from the kindergarten up to enjoy intensely and listen with shining eyes and faces aglow with interest to the reading of The King of the Golden River, Kingsley's Water Babies, parts of Hiawatha, Evangeline, Andersen's Fairy Tales, etc. (not only that but they were always able to tell in their way parts of the story they had heard), while Aesop's Fables and many of the myths can be adapted to the reading and language work of even first grade pupils.

Just as every fine engraving helps to form the child's love of art, so will every pure and beautiful picture impressed upon his memory serve to create in him a love of the beautiful, an admiration for true and lofty ideals, a pure, healthy imagination — whatever may be taken from him in the chances and changes the years may bring — these early lessons, learned at a time when his memory is at its best, will remain to brighten many an hour, and implant in him a taste for good literature to the

exclusion of the trash which is sure to be lying in wait for him later on.

'To quote the words of a celebrated teacher, "the child should be made familiar with the good in order that when he comes to the time of choice, with the power of reading to serve as a key to unlock the door of the treasure house, he shall know the gold from the dross and will choose that which is of eternal worth."

DISCUSSION.

MRS. E. R. WALTON : It has never been my fortune to teach reading in the Primary Schools, but I often feel tempted to relegate some of my *adult pupils* to the first grade. Since selecting this topic to discuss I have visited every primary school within my reach.

The strides made in educational methods are nowhere more marked by improvement than in this particular.

The plan Miss Wallace has so lucidly explained to us, will (if persisted in *through* the grades), bring about a millenium in expressive reading. And how eagerly the long-suffering teacher of Elocution will wait for and welcome these dear children who are now being trained to bring out jewels of thought even from a Primer. What a delightful prospect, to the progressive teacher. Fancy a class taught in the Primary school to *think!* — a class all ready and eager to discuss *methods of emphasis* with a view to producing perfect Tone Color.

If the child could be made to feel the twofold nature of Emphasis much would be gained, *i. e.*, to impress and convince as well as to inform.

"Instill the habit of throwing expression into the sentence from the first" as Miss Wallace says, and the young pupil will use his voice naturally, unless he learns to whisper—then you will have voice work to do.

Children rarely whisper until they go to school. The whispering habit should be nipped in the bud. Let it be considered a physical as well as a moral dereliction, and we will have fewer muffled voices when reading graduating essays before long-suffering audiences at the end of school life.

If a child asks to speak, and you elect to grant the request, let him talk outright—he will modify his requests likely, and

certainly use choicer English. I know a teacher who never whispers in her class room (even to company), and her children are the best readers I have heard. They find their voices in the class room as well as on the play ground. Half the bad voices come from this covert way of conveying ordinary information. Enforce the no-whisper law if you wish to preserve the sweet child tones.

Children are fond of meanings of qualities of voice. Intimate that the whisper is indicative of fear—cowardice perhaps. *Illustrate* this in some striking way. Small boys would rather be thrashed than to be called cowards.. And tell the girls that a whisper does not express clear, honest thought; the little ones will soon take pleasure in using the God-given pure tones.

The element of Time, so easily understood, should also be touched upon in a more systematic way than a promiscuous utterance of "faster" or "slower," regardless of the thought. The old time couplet—

Learn to read slow—all other graces
Will follow in their proper places,

while not satisfying an advanced student, might be quoted with good effect to children. Do not prescribe *rules* in Time, but develop inductively a psychological appreciation of Time by methods similar to those used by Miss Wallace in developing *thought*. In the conversation and chalk talks the children's voices will move in perfect *harmony* with the thought. In passing from grave to gay, the sound waves quicken, and *vice versa*. But when the hand grasps the book the mind lets go of the thought, and words follow in quick succession—the quicker the better—(the child thinks) for the children veritably believe that "he who runs may read."

Miss Wallace tells us that in the first and second years the primary pupil invariably reads the stories or sentences silently before giving oral expression to them. This method is as valuable as silent prayer. But why not pursue the plan through all the grades?

In connection with this silent reading a habit of correct breathing might be considered. Little attention, I fear, is given to this subject of breathing in our schools. The foundation of life, of voice, of power, and yet few of our teachers ever dwell upon its

importance in a reading class. A vigorous breathing exercise before or in the midst of a reading lesson would inspire (for inspiration is breathing and breathing is inspiration) a class of cravens with courage to read before an august Superintendent and a whole school board of Trustees.

Every teacher has a hobby. *Mine is articulation, if it is not breathing.* Would that we could listen to the prophets of old who "read in the book, in the law of God, DISTINCTLY, and gave sense, and caused the people to understand the reading." A whole barrel of sermons could be preached from that short text to our reading classes. *Distinctly*—how much that one word involves—upon it how much depends, and with it, how few have even a speaking acquaintance. To a class of primary school children, the phrase "distinct articulation" is as meaningless as Sanskrit. Virtually there is no such thing. *Articulation* is the PRINCIPLE of *distinctness*. Alex. Melville Bell tells us that "every articulation consists of two parts—a *position* and an *action*. "The former brings the organs into *contact* and the latter *separates them.*" The vowel so closely following or preceding the articulation (or joining) swallows up the weak articulations or contacts, and hence the inability to make ourselves heard. An articulation may be strong or weak, but distinctness depends on two things: Firstly, *on the strength of the muscular contact.* Secondly, *on the neatness of recoil.* The children should be called upon to experiment until they find out the *correct position* for each consonant. When the thought requires energy or force, say so. If you would secure distinctness, give an exercise in articulations along the line of work, using no vowels at all. Your exercise will of course be silent and the novelty will delight the children. The lesson in articulation will not be *dead-work* (as some one has called it), if the teacher is alive to the importance of developing the *organs* of articulation. Just one word more to the teachers of reading—in all grades—do not, unless you would destroy all naturalness, invoke the children to read LOUDER. Clearness is what you mean, so do not iterate and reiterate that hackneyed correction of the village schoolmaster—*louder* and yet louder—and think your duty is done.

MR. H. WILLIAMS: I should like to ask the author of the paper what proportion, in her judgment, of the primary teachers in the

city of Philadelphia and of the United States, follow this method which she has recommended to us?

MISS WALLACE: I could not answer that question. We deal more particularly with the schools of Philadelphia, and that is the method of Philadelphia in the best schools. I do not want any one to think from my paper that we get the beautiful reading we aim at, but that is what we try for.

MISS KIRBY: I assist Dr. Brooks, Superintendent of Schools. I am familiar with the work in Miss Wallace's school. You may go there any day of the year and see this method of teaching reading carried on with very excellent results.

Except perhaps in one or two divisions, it is utterly impossible to make all teachers do the best work, no matter what training you may give them, and we find it is most difficult to teach very little children. Some who can do excellent work with men and women will not do equally good work with little children. All that Miss Wallace says she does in reference to the intentness, the eagerness, the clearness with which the children read, you will find in her class. I wish I could say it of every primary school in Philadelphia: I cannot. In our large area you will find schools yet, notwithstanding the fact that this method has been urged upon the teachers for ten years, that have never chosen it. They have not the spirit of this work, and hence do not get the results.

I have listened with delight to children of not more than six years of age, relating the story of the way in which King Midas became possessed of asses ears, and by the shaking of the little heads as the little reciter, hardly taller than these chairs, told of the whisper among the trees in respect to King Midas, I knew that something mysterious went to those children from that work. If you will visit our schools, you will find all kinds, and all grades, I am sorry to say.

MRS. GEORGEN: I should say, that if the principles taught by Miss Wallace were taught in every school, the elocutionist would have less to do. I agree with her in everything she says. A child can be taught expression from the time it can speak, and as to articulation, it can be taught from the time it is two years old. I have two children of my own and speak from experience. If we have such teachers as Miss Wallace, and if they start out in the

world teaching like that, I feel we shall have less work for elocutionists, and more accomplished young men and women.

MR. S. H. CLARK : The application of Miss Wallace's paper to our work seems to me a pertinent matter for discussion. Miss Wallace has approached her paper from the standpoint of pedagogy ; it now remains for us, as teachers of elocution and of advanced reading, to apply the methods of Miss Wallace to our own work. Many of us receive pupils who have emotion, passion and feeling, but who cannot read well. If all of us were conversant with the methods of teaching reading adopted in the best primary schools, it would materially assist us to raise our present standard much higher. I, therefore, would commend to you one or two of the best works on pedagogics.

MISS DECKER : Just a thought comes to me as we are closing this discussion on Miss Wallace's paper, and it is this : that not only that which Mr. Clark has advised should be carried into effect to do good along that line, but it would seem that distinguished elocutionists should first have the primary teachers in many instances, and make of them good elocutionists. They would need be, I think, in order to teach the art to the little ones good elocutionists and good teachers of voice culture, etc., and I think that Miss Wallace has evidenced that in her paper this morning.

MR. SILAS NEFF : I think that if a pupil does not bring out the full meaning of the sentence in the reading it is due to one of two things ; either the pupil does not have the thought in the sentence, or having it, his attention is diverted from the thought to the language expressing it. I believe if the pupil is free to give his entire attention to the thought, as he is in conversation, that, when he has a thought he will express it. I think that Miss Wallace is pretty nearly straight on that question, although she appeared to claim that the pupil might perfectly understand the thought and give attention to it, and yet not necessarily give it proper expression.

READING IN THE GRAMMAR SCHOOLS.

EMMA V. THOMAS.

It will be impossible to treat of reading in the grammarschools without at times reviewing primary work. Why ? Because

underlying principles and methods are the same. The objects of thought have changed with the growing power. That is all. The aim has not varied nor has the key note altered, but the compass has been enlarged and the melody reached into a higher plane.

The oral reader, then, whether child or adult must

1. Grasp the thought and so make it intellectually his own.
2. Feel the thought, stamp it with his own personality and so make it spiritually his own.
3. Tell or read it in his own individual way.

In the advance into higher grades, however, the intellectual grasp must be clearer, the awakened feeling livelier, the appreciation of good English keener, the interpretation more forcible and true, while the theme must continually broaden with the growing power.

Feeling and thought then control the expression, not outside rules and restrictions.

Is the emphasis at fault, the inflection or the pause? It is the intellect's blunder or the feeling's stupor. Clarify the thought. Awaken the emotion, but do not lop off the branches to find the worm at the root.

Elocution may have, does have a special orthography and syntax of its own but grammar school reading is our theme and its aim is not oral expression but thought evolution. A forcible grasp of the central idea; a proper grouping of subordinate parts: a baptism into the spirit of the extract; a telling in a characteristic way what exists within mind and soul.

This result can best be achieved, by making thought getting, thought feeling, thought giving the central aim to both teacher and pupil. It implies that the teacher's judgment of correct expression be ever founded on the ease with which the thought is conveyed by the pupil's voice. Here then is the basis of class criticism. Pronunciation, word-recognition, voice modulation are side issues, necessary, vital, it is true and requiring careful, systematic drill, but this drill must be given in outside time and neither interfere with nor detract from the struggle for thought.

Let us divorce then on our programmes, in our thoughts, in our actions, the mechanical elements of reading from reading itself. That artificial tone -- that compound of whine

and groan so often heard is the result of school-room drill with wrong motive as the aim. It is the product of the vain struggle for tones, emphasis, movement rather than for the fountain head of thought, from which they naturally flow.

Why should mechanical rules reverse the current of the stream?

Articulation, enunciation, pronunciation are side issues acquired through imitation, controlled through practice, yet why should they divide the motive or break the harmony of the lesson, when they are as vital to conversation as to reading? Let us teach them in their proper place and when training how to talk, train how to talk well. When lessons are given in bodily culture, remember the vocal shares with the simple muscular drill.

For the time being, pass with me from the teacher and note what thought-getting, thought-giving, means to the child.

Simply such skill in handling the mechanical implements, the tools of reading, that without conscious effort the student is free to delve behind the language, behind the words, and grasp the truth within.

Many stumbling blocks mar the pathway to thought-getting. Many more to thought-giving. For the present shall we note three obstructions to thought-getting?

1. Faulty or hesitating word recognition.
2. The language of the reader, strange and new to the child, hides the mental picture.
3. Language and thought beyond individual capacity.

Each of these difficulties calls for the guiding hand, but ere the teacher attempt her task with the full measure of her skill let her strive to know her child, for the ideal can only be reached by building with the material at hand. Is the mental plane low, very low? Lift higher. That is all. It may weary, may require more artistic skill, but the lifting will give strength.

Returning to our first stumbling block or word-recognition, we will find it largely overcome before we reach grammar grades, but the student's vocabulary must still be increased, old words still be reviewed, faulty articulation and pronunciation rectified.

If the aim, the motive of the lesson is to scan thought, not its implements, *how* and *when* can this necessary work be accom-

plished? A few minutes daily in systematic drill, if suited to the student's needs, with new words introduced only under stimulus of thought, will be all that is required.

Let the teacher scan critically, guard carefully, the reading matter placed before the young child, or the struggle for pronunciation and meaning may divide the motive, dim the mental picture, destroy natural utterance.

Let us emphasize the giving of much reading. It is only through practice that skill in handling any implement can be obtained. It is only through much reading the child can touch the ideal and plunge without conscious effort into the vital truth.

Passing on to the next obstruction, we note that the language of the reader is at times so unfamiliar, its simple, chaste English so strange to the child, that the thought is veiled, the mental image blurred. In this holiday garb of pure language the child feels stiff and conventional. It needs its own faulty phraseology ere it can revel in thought, claim it for its own and tell it naturally. How can this be overcome? By looking to the language lesson for the remedy. Its function is to counteract such faults of the environment. Pupils must be trained not only to express in forcible English but to think logically and in correct forms. It is not our province today to state *how* this is done. Our work is accomplished when we note the necessity of pure English for skill in manipulating original thought; for ability to seize and express the central and subordinate truths of readers or textbooks; for power to mine from intellectual storehouses the treasures hidden therein, for thought-getting makes thinking a necessity. Again, language and reading act and react on each other. In fact they are so closely wedded they cannot be divorced, for while the thought controls the expression, the oral expression clarifies and intensifies the thought.

Our *third* stumbling block is language and thought beyond child-capacity. If the teacher know her child this obstruction will not appear. Our mother tongue is rich with simple, chaste selections fitted both in style and thought for any epoch in child-life. Our choicest classics are in many cases adapted to children. Were they not written for adults with the child-heart, the simple faith in the marvelous, the simple longing for the good and true?

Let us give then to our students choice, simple language, pure, earnest thought. Lead them step by step into broader intellectual pathways, into higher emotional planes, until the earnest whole-souled boys and girls of today merge into cultured, soulful men and women of the future.

Passing now to thought-giving, we will note the barriers in its way. Again three obstacles loom before us. One representing the physical organ or voice; another the mental element or grasp of thought; the third, the spiritual element or feeling of said thought.

Shall we note first the physical organ—how weak voices can become strong, harsh ones smooth and flexible, faulty articulation clear and distinct? We grant that the human voice is an instrument whose compass can be enriched, whose parts can be adjusted and perfected; that new notes can be taken into the key board, new harmonies reached and suggested, but voice cultivation is not reading. While a distinct aim with the elocutionist it is a side issue with the grammar and elementary teacher. If the little child, while learning how to read, struggle for the finishing touch in voice modulation, the conception of thought will every time become vague and the elocution showing through produce inartistic work. With the physical or phonic exercise, then, we would include voice development. Watching the conversation for the training how to talk well, is the basis of good training.

Above all, if the voice of the little child is preserved the elocutionist will have much less to do. Great artists look to these little ones talking unconsciously under the stimulus of personal thought and feeling and find their ideals. How daring the intonation! How perfect the inflection, harmony and pause! Then why do children tell their own thoughts so well yet read abominably? Why have flexible voices become stiff, melody merged into monotony? Simply because children naturally cannot absorb another's ideas and tell it under the stimulus of personal thought and feeling. This needs the artist-teacher's hand and herein the great fault lies. In the struggle to procure finished work teachers, wishing quick results, have built from without, inward. Having formed an ideal of how the extract should be read, they have fastened their ideal to the child's thought. They have toiled for the

outer garment rather than the inner self, and the child, reaching for the showy dress has lost the vital idea, relaxed the mental grasp and imitated another. The habit of artificial expression soon dwarfs and enfeebles nature. Voices lose elasticity and richness till we marvel at the standard from which they have fallen. How can we bring them back, says the grammar teacher? How show the ideal when training has so obscured it? Fashion and habit may have obscured, they have not deadened it. Then let us keep the keynote ever before us and with an infinite faith in the possibilities of the right, struggle on. Note the evolution in reading.

1. Train how to talk.
2. How to read from personal thought, keeping this step in view even in grammar grades.
3. How to absorb and read the thoughts of others.

Discuss the characters, the motives, till a sense of kinship springs up and artificial expression must break away as the inner self finds entrance into outer day.

Is the force or pitch wrong? Give the thought and trust to the rest, for there is a natural relation between the pitch of the voice, the force of the utterance, and the emotions of the heart. Can the quality be at fault when tone is that universal language to which even animals respond? If the reading is monotonous, the melody lacking, the mind is sluggish, the emotions lifeless or asleep. Then would we kindle a spark of enthusiasm and feed the flaine. Immerse in the spirit of the extract, for it is heart speaking to heart that binds reader and listener. This implies on the teacher's side a full measure of that sympathy which makes the whole world kin.

She who cannot dream with the artist, throb with the patriot's or enthusiast's heart-beat, may teach skilfully algebra or penmanship but never reading.

Young, earnest speakers often talk too rapidly. Why so, if the rate is determined by the spirit of the piece? Simply because timidity and thought of self have subordinated that of the extract. As a recipe let us accustom to public talking and give such frequent oral reading that the position, no longer strange and new, allows self to retire from consciousness.

In fact, every phase of voice modulation is but a rootlet—

a natural growth from the great center of thought. If we plant the root, supply the proper materials for growth, place pupils in the right attitude to the thought and give outside drill in vocal elements, the fibers will branch and flourish of themselves, sufficient for grammar teachers' needs.

Closely associated with vocal culture comes posture, gesture, facial expression. These too find their fibers in the center of the great sphere of truth, for the rules of posture are deduced from watching the unconscious effect of original thought upon bodily movement, while gesture, that universal language of thought, is very largely a matter of temperament, springing from characteristic comprehension and appreciation.

Need I speak of facial expression, when the face is the mirror of the mind? Instead we will pass on to the mental element or grasp of thought.

This is so interwoven with all previously uttered, that I hesitate about reviewing fearing encroachment on your time. Yet as this information side of reading governs in great measure the expression, and correlates the studies of the curriculum, permit me then to re-state that pupils must absorb the thought and tell it under the stimulus of personal knowledge and feeling. Teachers must guide past the hedges of outer expression and with the eye on the true aim, climb step by step until how to read leads into how to study, how to recite, passes information, delves into culture, power and skill. Then, indeed, will thinking through printed words become a habit, imagination be given new wings, judgment and reason new birth, while emotion will rekindle with the soul glow of the moving spirits of the world. Why revolve round the same thought until attention flags and interest is exhausted? Rather move on. Keep moving. Even when word recognition is the stumbling block, through printed slips, or mimeograph copies the thought can be varied with the same review words.

How to read means how to study. Higher schools, colleges and universities tell us, that non-ability to grapple with the textbook is the difficulty of today. Would they know why? Look into the class rooms and nine times out of ten is reading crowded into some odd corner, some spare twenty minutes of the programme, or left entirely to the special teachers' care. Children

fail to grapple for and seize the underlying truths because they have not been trained to look beneath the surface.

Seeing and pronouncing words, imitating expression has been their standard and they have simply drifted with the tide. The training to grasp the central truth, to distinguish between leading and subordinate ideas, require skill in both teacher and pupil, yet it is the open sesame to self study, the golden gateway to intellectual research. Correlate then true reading with all study work. Prepare the history, prepare the geography through the reading, and if, instead of mumbling over the words, pupils select the main point, logically arrange the statements, the intelligent study that follows will merit "well done" with the minimum of effort and time.

Open the doorway of what to read as we train in the how.

Time forbids our stepping far into the threshold, but we can show the way so that pupils can enter of themselves and avoid the pitfalls of desultory reading. History opens into historical, biographical, and even geographical research, and is closely interwoven with poetry and fiction.

Almost every important incident has been commemorated in story or song. By finding them out, using them in their proper place, we disclose through reading, not only information, but the spirit, the moving force of being or action.

Geography, books of travel, lend wings to the imagination as school-walls merge into mountains, valleys and plains; as the school district shown in type form that which lies beyond. The Rockies become realities as we travel with Parkman o'er his "Oregon Trail." But why illustrate? If while preparing studies we train how to read, tell what to read, our work is for life, not examination.

How to read means how to recite. Does the sing-song, monotonous recitation grate upon sensitive ears?

Does the omitted word or phrase shock common sense and exhaust patience? It is the mind's blunder. Train how to read, how to catch the thought in its entirety, not in parts; how to seize the perfect ball of truth and not be content with some fragments of its surface. This seeing truth in its entirety discloses the true spirit, distinguishes artist from workman, master toiler from plodder by the way.

Yet it is possible to grasp the thought, articulate clearly, modulate well, and never reach the heart of the listener.

In illustration, allow me to narrate class-room experience. In a lesson from "Lady of the Lake," the query was asked "Shall we see these pictures just as we do the memory maps we draw?" "Yes," was the reply and the reading fell on my ears cold and mechanical. "He doesn't see it" criticised the boys. "But I do" was the reply, "for I can draw it" and, with a few lines on the board, he indicated clear conception. The puzzled boys thought again, when a bright critic said "Yes, he sees all about it, but he wasn't there himself and he didn't make us think so." He had found the true criticism. The heart was lacking and without the spirit one may read perfectly a scientific treatise, a technical law paper, a report of some business committee, but never thrill with a noble sentiment or respond to a lofty emotion, and it is better, says our Superintendent of Schools "To inspire the heart with a noble sentiment than to teach the mind a truth of science."

Then how shall we overcome this third obstacle—this feeling the thought? How train our pupils to become the interpreters of masterpieces of genius, to catch the inspiration of the author until the spirit, becoming a living factor, broadens thought, kindles faith, feeds heart hunger and soul needs?

1. The selections given must be carefully graded, ever remembering that literature is soul food as well as mind food. If there is an evolution in expression, we would find it out and lead in it, but avoid tearing a passion to tatters, rather be content if the voice suggest the throbbing of the heart. As soon as the child has mastered the rudiments of reading, let us introduce to good literature. Select that which will arrest attention, bring the vital powers into force, show dreams that can be dreamt, ideals that can be attained, *for if reading is making another's thought our own, why not make ours the riches and wisdom of the mother tongue?*

2. Introduce early to myths, fables, simple poems. They have delighted countless generations of children, they will delight ours. Moreover, they mark the beginning of the world's literary thought and can be found re-echoing on our own shores in the fancies of Hawthorne, the songs of Whittier, Longfellow or Lowell.

3. Give much poetry and poetic thought if we would pierce the matter of fact crust of life and reveal the inner self; if we would idealize the commonplace and paint the silver lining to the clouds and discouragements of the day.

4. Give whole pieces of literature. Feed on entireties not fragments if, groping for the heart of the writer, we would stand on the same intellectual and emotional plane. Make the characters comrades, with living motives, personal deeds, and our expressive reading will mean sympathy with the universal trials and achievements of mankind. Let us aim then to keep the eye on the central idea, the criticism on the leading lesson to be taught and guard against destroying emotion, dimming thought, exhausting interest over unnecessary historical or scientific allusions, parsing or analysis. These can and should be studied in outside time.

5. Utilize the emotional incidents of the room whenever opportunity affords, ever remembering that the ethical soul-inspiring lessons of poems can be ruined by too much questioning. Children must discover for themselves the moral truths hidden beneath graceful words. If we read at the proper time, "The Drama of Prometheus," Tennyson's "Lady Clare," etc., we will not only secure good expression, but the self-discovered home thrust will be engraved upon mind and soul.

Let us seize and feed the patriotic flame. When the class is imbued with the spirit of '76 pass with Paul Revere

"Through the gloom and the light
For the fate of a nation was riding that night."

When thrilling with the Civil War wave with Barbara Frietchie the "loyal flag o'er rebel host," or stand with Lincoln amidst Gettysburg's heroic dead and "compress the heart throbs of a bleeding nation into thoughts that burn and words that live."

In short lead to a knowledge of our own great men; train not only in true reading but to American citizenship as we rekindle in living hearts the thoughts and orations which hastened the decisions of mighty issues.

Lastly. The teacher herself must know noble emotion, lofty sentiment, must reach upward, scale onward, revel in greater heights if her class would toil and climb to meet her. Would she open the eyes, unseal the hearts of her students, her own eye

must kindle, her own pulse throb with sympathetic weal or woe.

In conclusion: The grammar teacher's aim, I take it, is to have pupils

1. Grasp the thought and so make it intellectually their own.
2. Feel the thought and so make it spiritually their own.
3. Tell it in their own individual way.

How secured? Not by studying how to express, where to give the rising, where the falling inflection, but, by throwing the search-light of inquiry and research into the very heart of truth and, through seizing and holding fast the inspiration, become baptized in the spirit of the writer till the masterpiece glows as a joy forever.

What will be the result? More intelligent, heart-felt reading, a clearer conception of true manhood and womanhood, a sublimer height for the ideal; a more earnest, sympathetic life for the day. Since individual capacities differ, all will not reach the same high standard but each can be led into a broader intellectual pathway, a higher emotional plan, while in some pent-up, struggling feeling must find vent in soulful deed and life re-echo the music of the soul.

DISCUSSION.

MR. L. F. LYBARGER: First, I feel like complimenting the city of Philadelphia for the representation which it has sent here of its excellent methods. The essayist states first, that we must begin with the materials which the child already has in its mind. We must never interrupt the natural processes of the mind from the primary grade to the philosophical grade. I call attention to the fact that the great artists go to the child for ideals of expression. Our distinguished President told us yesterday that to imitate and reproduce nature is the object of all art. Then I ask you this serious question: whether we can ever reproduce the child unless we are in similar conditions and act under similar circumstances that the child acts under. If his attention is on the surrounding world--on companions and trees and flowers--then before you can reproduce the child, your attention must also be on the surrounding world.

In asking the following question, Mrs. Thomas stated the whole problem of elocution. Why does the child talk well, talk

beautifully, but read abominably? That is the whole problem of elocution. The answer she gave is the answer I think we all must give. She said the thing to be done is this: to absorb the thought of the author, and then give it with his own personal feeling and enthusiasm. It is no longer the author's thought and inspiration, but has been transformed; so that the child is now being swayed with the emotion which once swayed the author. That, ladies and gentlemen, is scientific and philosophical elocution.

MISS SAIDEE VERE MILNE: I have listened with much pleasure to this last paper, and I wonder if it is always possible even to many who possess the feeling and emotion and who can enter into the spirit of the writer, to be able, especially if a little child, without instruction in technique, to be able to produce the picture for the hearer.

I should like simply to state one or two things in my own experience. I have studied vocal music as well as elocution. I have not very much to say about my intellect, but I know I have a sympathetic heart. I went to a vocal teacher after having studies many years, and said to him, "my voice has been metallic and it has grown much more so in the last years." He said to me, "It is not a matter of your feelings and of your voice placing, it is a matter of your intellect." For a short time, under his instruction, I began to see the color in my tone, it reflected that in my own heart, and as I possessed an emotional nature that added to the effect.

In my elocution work, I went to a distinguished teacher, and I said to him; "There is something in my heavy work, in my tragic work, which causes me to lose power over my audience. He replied, "You have dealt too much with emotion; it is a matter of intellect and muscle." "Must I never feel?" "If you have that strong emotional nature it will reflect back on yourself, and then no doubt, you will be able to impress your hearers more strongly than if you did not possess it." I feel that the advice has helped me very much.

MRS. A. B. CURRY: I should like to answer the question just put by the previous speaker. Can a child under the influence of thought convey that thought to an audience without technique? I believe the child can, and the adult can if the adult is normal.

If the adult is not normal, is not using the faculties of the mind and body as a means to express the mind normally, he will not. The child is normal to start with, it does not grow abnormal in expression, except under the influence of poor teaching. That poor teaching, in my mind, is mostly in the public schools, but today a change is noticeably taking place in the public schools. The best theoretical work is found, in my judgment, in the grammar schools. In my own experience of twenty years, I should say that all pupils of every grade will express the idea without any knowledge of technique, if they are acting and using their powers normally.

READING IN THE HIGH SCHOOLS.

HELEN BALDWIN.

Centuries ago, the greatest teacher of the art of dramatic expression bewailed the short-comings in the speech of his countrymen. Their accent, neither Christian, Pagan nor Norman, their mouthing as bad as the town crier's, their awkward sawings of the air with the hand, their tameness, or worse yet, their struttings, bellowings, dumb shows and noise. "Oh, it out-Herods Herod!" he cries out in indignation, and he would have the fellows whipped. How he beseeches them to acquire and beget a temperance that may give it smoothness; how he laments that their ambition is to make the unskillful laugh, caring not that they may make the judicious grieve; and, though Shakespeare's instructions have become a by-word among us, yet, after three hundred years, have we not reformed these things but indifferently? Are we not still offended to the soul by those who are either too tame or who tear a passion to tatters? Is discretion the tutor of our public speakers? Do they suit the action to the word, the word to the action? Are they always careful not to overstep the modesty of nature? Few there be, I fear, who can speak the speech trippingly, should it, indeed, even be pronounced to them.

To consider some of the faults that split the ears of the groundlings of our own as well as of Shakespeare's time, to try, if possible, to find the origin of some of these faults, and to

point out a few of the most obvious remedies, is, I take it, the purpose of our meeting. It is by such conferences that the teachers of the great art of expression may, perhaps, in some small measure be able to reform the evils in part, if not altogether.

The province of the teacher of reading in the high school is to carry on, on more advanced lines, the work done by her co-workers in the lower schools. Her work is so intimately related to theirs, her success so largely dependent on the adequate preparation of her pupils, that she may be handicapped at every turn because her scholars are poorly equipped. Too often a large part of the time that should be devoted to more advanced work in our higher schools has to be spent in most discouraging efforts to stimulate the imagination, awaken the emotions and arouse enthusiasm. Time has to be spent in correcting faults in pronunciation and articulation and in mechanical drill that would have been unnecessary had the early training been careful and thorough.

The preparatory work that seems essential to effective higher training begins in the *Kindergarten*, and the simple little exercises in this department intended to awaken and develop thought lay the foundation for further work.

In the primary grades, training in language, the cultivation of the imagination and the encouraging of the spontaneous expression of childish emotion, are the important preliminary steps. The teacher need not be dependent upon the elementary readers, excellent as many of them are; but no one reading book can provide the primary teacher with material for this all-round cultivation of her little pupils. Could she not supplement her reading-book lesson by some of the myths and fables of Greece or the folk stories of other lands? Simple lessons in elementary science could afford excellent opportunity for delightful reading matter. The clouds, the winds, the dew, the rainbow; the sun, moon and stars; the trees, the flowers, the birds and the animals—the teacher can use all of these. Indeed her material is almost inexhaustible. Every intelligent teacher will agree that a child should commence the reading of *real* literature, as soon as he has acquired the mechanical power of reading at all, or when he has mastered the primer.

Baby Bye, there's a fly ;
Let us catch him, you and I.

It is a good fat hen.
I like the hen.
Let us kill the hen.

Bat, bat, come under my hat,
I'll give you a slice of bacon.

These are some of the sentences — absurd you will admit — gathered from blackboards of primary schools. It seems to me such lessons have little or no educational value, but actually inculcate harmful lessons. They may have been used to teach the mere mechanical art of recognizing words at sight, but as food for the imagination or as a means of pleasing or instructing the children they seem to me utterly profitless.

Here, in the lower schools, are the minds that are most impressionable. This is the place and time for setting the "loving and hating on the right track." Can the high school teacher further a love for the best in literature, if the lower grades have done nothing to foster it? Reading from the beginning should be not only disciplinary in its educational character, but important in itself and its bearings on broad knowledge and culture.

Much time in the high school has to be spent in the correction of the mispronunciations of common words. We, as Philadelphians, are peculiarly inclined to offend in this matter of pronunciation. There are even those who cruelly speak of a "Philadelphia dialect." It is almost impossible to make up in the higher schools for early neglect of pronunciation. There must be mechanical drill in the sounds of letters and this can best find a place in the lower schools. Abstract drill on the sounds of *single* letters seems to me of less value than the constant repetition of lists of words in which these sounds occur — or, better still, the teacher can drill upon *sentences* containing words frequently mispronounced. The intermediate *a*, the long *u*, the coalescent *er*, the *ou* and *ow* combined sounds — all these require the teacher's attention from the start; and such drills should be kept up until correct enunciation becomes an established habit.

Surely eternal vigilance in these matters in the lower schools is the price of the high school teacher's liberty. How apt in this connection are Holmes' words :

"If we're taken *young*,
We gain some freedom of the lips and tongue ;
But school and college often try in vain
To break the padlock of our boyhood's chain.

Would that our pupils would learn by heart his next lines :

"Speak clearly, if you speak at all,
Carve every word before you let it fall."

But, after all, no amount of theorizing is half so valuable as association, and the teacher should herself be the best exponent of her art—the pupils' model of correct pronunciation.

Every specialist is apt to urge her subject upon the teacher of the elementary schools, as if *it* alone were the one deserving an important place upon the course of study. But all must admit that the excellent work done by the pioneers in the teaching of reading in our primary schools is but inadequately carried on in the grammar grades. The grammar school teacher is the victim of an overcrowded curriculum. There are so many subjects that the teaching of reading as *an art* must give place to work in other lines. Glancing at her daily programme, the teacher sees 3:30 to 4, "reading," but thinking of a neglected drawing or arithmetic lesson, she too frequently allows herself to substitute what she considers a more necessary study for the all-important reading.

This crowding out of reading in our grammar grades would seem to be a most glaring defect in our system of instruction. The high school teacher is the sufferer, since she must bridge over the gap. How much more efficient her work could be, but for this break in the continuity of the teaching.

It would seem not unreasonable that the teacher in the high school should be relieved almost entirely from the mechanics of her art—that she may devote herself to the careful and analytic study of the great masterpieces of literature and their intelligent and sympathetic rendering.

In the high school, as in the lower schools, great importance attaches to the careful analysis of the thought of the author. To be able to grasp the meaning of the writer quickly and to reproduce it with intelligence, is indeed the great aim of all reading. How important is it in this connection, that the eye and mind of the child, even in the primary grade, be trained to take in whole

sentences at a glance. If the eye were taught to run before the voice, the child would be able from the start to grasp the meaning of the lines more readily. When we see how few children of older growth have acquired this art of taking in the meaning of a paragraph, hardly of a sentence at a glance, we realize how important it is that this faculty of reading by sentences, rather than by single words, be early cultivated in our children. It would be well worth all toil spent in acquiring it.

Let the pupil at once master the thought, and the intelligent expression of it is sure to follow. No amount of servile imitation can bring about that wholesome mental growth which careful appreciation of the author's meaning is sure to produce.

Within the last few years some of the world's great classics have been adapted and arranged in some attractive style for use in our schools, and the teacher finds ready to her hand, the works of our great English and American poets. Her scholars may make friends of the Canterbury Pilgrims and of the "Faerie Queen," be fired by Macaulay's "Lays" or touched by the story of the "Deserted Village" or the "Vicar of Wakefield." They may find a new meaning in Nature by wandering in the fields with Wordsworth, or listening to the song of the nightingale, with Keats. Why may not even the noble words of Alcestis and Antigone make as excellent subjects for the daily declamation lesson as the "Curfew shall not ring to-night," or "Little Mabel with her face against the Pane?"

Horace Scudder says: "Think for a moment of that great, silent, resistless power for good which might at this moment be lifting the youth of the country were the hours for reading in school, expended upon the undying, life-giving books! Think of the substantial growth of a generous Americanism were the girls and boys to be fed from the fresh springs of American literature. It would be no narrow provincialism in which they would emerge. The windows in Longfellow's mind look to the East, and the children who have entered into the possession of his wealth travel far. Bryant's flight carries one through upper air, over broad campaigns. Irving has annexed Spain to America. Hawthorne has nationalized the gods of Greece, and given an atmosphere to New England. Whittier has translated the Hebrew Scriptures into the American dialect. Lowell gives the American boy an

Academy, without cutting down a stick of timber in the groves or disturbing the birds."

Into the "Queen's Garden" the teacher of higher reading would fain lead her pupils where they might cull the beautiful flowers of American and English literature. What an impulse to literary culture might be given by such reading lessons in the hands of an enthusiastic teacher?

The practice of spending several months on the study of *one* poem cannot be deprecated too much. Though this might be excellent for purposes of philological study or as grammar exercises, it deals a death-blow to the enthusiasm of the pupil for the sentiment of the poem. The poem which is at first a thing of beauty, may, after several months' continuous study, cease to be a joy forever. Too much familiarity has bred a contempt for what would otherwise have been always beautiful. Who of us does not regret our distaste in later life, for such noble poems as Paradise Lost, Young's Night Thoughts, Gray's Elegy, etc., which we can distinctly trace to their routine use in the school room. How is it possible to arouse enthusiasm—that most potent factor in expressive reading—for a poem that has been the constant material of the reading lesson for months. The *heart* work must be deadened and head work alone, without sympathetic emotion must result in mechanical reading.

The young mind, too, craves variety,—its range is from grave to gay, from lively to severe, and no *one* poem, scarcely one poet, can furnish material sufficiently varied to satisfy its wants. Class drill on one poem is open to another objection. If all are taught the *same* poem, there is little opportunity for developing the many sided nature of the child. The pupil with the grave, monotonous tones, needs the bright and lively selection; the one whose taste is for the gay and humorous, needs the tender and pathetic poem to cultivate her sympathies; the dull, listless pupil needs to be aroused by the heroic or patriotic episode.

With the great wealth of standard literature which is now at the teacher's command, a special text book might seem almost unnecessary, yet there are many excellent ones that might help in taking up analytic work with some system. I have found Mark Bailey's "Essentials of Reading" full of suggestion. Using his classification of ideas as a basis, pupils might find excellent

analytic training, in selecting passages from various readings and poems, illustrative of the different ideas—grave, joyous, noble, pathetic, sarcastic, etc.

After the pupil has gained an intelligent appreciation of his author, the teacher's next care must be to see that it is expressed in an easy and natural way. The pupil's tendency is to be stiff and formal. This may be due in part to self-consciousness. His own personality dominates—he cannot sink it in that of the writer or his thought. He is speaking a piece and must assume a manner. In his efforts to "claim," the poet's inspiration is forgotten and the result is a stilted and unnatural performance. It must be the effort of the teacher to make the pupil forget himself and sympathize with the feeling of his author. Encourage him constantly to give the thought in his own language, and to see himself, "in his mind's eye" at least, in the position of the speaker whose words he is giving. By such patient efforts the pupil will after a while lose his stiffness and secure colloquial naturalness.

On the subject of emphasis and inflection, the doctors will always disagree and rules for their use cannot be cast iron. Pupils' attention might be called to the fact that the positive idea requires the falling slide because the *thought* is *finished* and the mind satisfied—or, *vice versa*—that the negative idea requires the rising slide because the *mind is in doubt*, etc.; but no arbitrary rules for slides should lay like mechanical laws in the pupil's mind. We have all of us listened to intelligent readers who invariably give the correct slide, to whom, perhaps, the technical term was an unknown word.

After all, inflection, like emphasis, must wait upon the thought. This once mastered, both fall in line like obedient soldiers, and mechanically obey the will of their superior officer, the intelligence. Emphasis and inflection are but means to thought expression—invaluable means, true, since thousands of passages may be rendered meaningless or even ridiculous by emphasis alone. The following is a case in point: A student of a theological seminary, who had an excellent opinion of his own talent, on one occasion asked the professor who taught elocution, "What do I especially need to learn in this department?" "You ought first to learn to read," said the professor. "O, I can read now," replied the student. The professor handed the young man a

Testament, and pointing to a verse asked him to read it. "Then he said unto them, O fools, and slow of heart to *believe* all that the prophets have spoken." "Ah," said the professor, "they were fools for believing the prophets, were they?" Of course, that was not right, and so the young man tried again. "O fools, and slow of heart to believe *all* that the prophets have spoken." "The prophets, then, were *sometimes liars?*" asked the professor. "No." "O fools, and slow of heart to believe all that the *prophets* have spoken." "According to this reading," the professor suggested, "the prophets were notorious liars." This was not a satisfactory conclusion and so another trial was made. "O fools, and slow of heart to believe all that the prophets *have spoken*." "I see now," said the professor, "the prophets *wrote* the truth but they *spoke* lies." This last criticism discouraged the student, and he acknowledged that he did not know how to read. The difficulty lies in the fact that the words "slow of heart to believe" apply to the whole of the latter part of the sentence, and emphasis on any particular word destroys the meaning.

The teacher of reading soon finds that the emotional side of her pupils has been dwarfed. Certainly, the emotional discipline should go hand in hand with the mental, or our system will be one-sided in its aims and equally so in its results. The pupils in our high schools are few who can read with feeling. They read without expression. Emotion seems to be dormant,—and the reading in consequence is lifeless.

Owing to difference in temperament, disposition, inherited tendency, etc., some pupils seem to repress rather than express their feelings. It is sometimes the teacher's experience that a pupil who has a perfectly correct intellectual conception of the lines yet reads them without the slightest expression. Because she reads "Sheridan's Ride" in a mild, weak, gentle fashion, it does not always follow that she has not an intelligent idea of the meaning of Read's spirited poem. She may sympathize perfectly with the old man's grief over the death of Little Nell, and yet, in reading the scene, give it with no pathetic effect. It may be that our girls are too young and the emotions that they are required to portray not within the gamut of their experience. Must they have lived through the experiences which they would describe? If this were true, why cannot our young people excel in rendering

what is gay and happy, careless and free? Yet every teacher of experience knows that they fail equally here as in expressing the intense emotions. The remedy would seem to lie in the cultivation of the imagination, that the students may learn to assume a vice, if need be, as well as a virtue, if they have it not. Has a Booth or an Irving off the stage the mean traits of an Iago or a Louis XI.? Must a man have committed murder to play Richard III. with effect, or have listened to and been inspired by a skylark to read Shelley with spirit? We must agree that he is the greater artist who can portray feelings never felt.

After we have succeeded in making of our pupils *intelligent* readers we have not yet prepared them for the daily declamations — a valuable part of the school exercises — unless there has been careful attention to voice training. The cultivated and intelligent speaker who is at the same time inaudible to the greater part of his audience, is a frequent figure on our public platforms. At the recent Congress of Women held some weeks ago in this city, unless one was seated close to the stage it was next to impossible to hear the no doubt able papers of the speakers. When defects of voice confront us at every turn, how all-important is the subject of voice modulation and voice development. At the outset the teacher of older girls has to encounter the difficulty of the corset and the tight waist. There can be no voice culture and, consequently, no voice development without flexibility at the waist. Teachers' and preachers' voices often fail them, because they make the muscles of the throat do the work of the sides and waist. At this important point the teacher of gymnastics must coöperate with the teacher of reading and prescribe such exercises as will strengthen the diaphragm and the abdominal muscles and tend to secure the proper poise of the body. With chest high, hips back and the weight well poised on the balls of the feet, the voice has an opportunity to do all of which it is capable. Exercises for developing strength, for bringing the *tones to the front* of the mouth, thus relieving the strain on the throat, as well as exercises for economizing the breath, are all valuable. But we know that

"Tis not enough the voice be sound and clear,
"Tis modulation that must charm the ear."

It is hard to believe that the shrill-tongued scold has the same

vocal organs which in Nilsson charm the world, and that the difference between the notes of the two is largely a difference of adjustment of temper and culture. Christopher North said long ago "the voice is the man," and perhaps no other attribute of the individual is such a sign-manual of refinement. If we could but manage the stops of this little organ, might we not make it discourse most elegant music? Our English cousins have long made merry over the American voice. It is shrill and high-pitched. Although we can attribute many of its defects to our exacting climate, and the nervous temperament of our American women, yet more might be done by precept and example to make the speaking voices of our girls soft, gentle and low—which is an excellent thing in woman.

The subject of facial expression, hitherto an almost neglected factor in the art of expressive reading, must receive its share of attention. Too often the countenance of the reader remains passive, during the utterance of the most pathetic or thrilling sentiments. The wooden face and lack-luster eye can never arouse enthusiasm. It would seem that if the reader were full of the spirit of his subject he would reflect the feeling by animated play of feature. But it has been my experience that drill and training are necessary to produce the "*speaking eye*" as well as the clear voice and distinct enunciation. The teacher might drill by carefully selected sentences, expressing various emotions, such as deep thought, indifference, disdain, determination, astonishment, horror, etc., calling attention to the position of the eyes and brows when expressing these sentiments. Training of this sort is almost impossible in the mass; so it is here that the teacher finds the greatest necessity for individual work, and the judicious teacher may here make use of some simple guiding rules for facial expression without falling into many of the absurdities which so justly excited the ridicule of Doctor Rice in the *Forum*. No amount of rules can take the place of *spontaneity* of expression. Rather than give an outward expression, hoping to secure an inward response, let the teacher *hope* that from the inward feeling will grow the outward and visible sign.

Shall our pupils employ gesture? Almost unconsciously, to make some gesture seems to be natural under the influence of strong excitement. Awkward, ill-considered and meaningless

gestures, not only offend us but are worse than useless, since their too frequent use weakens the effect of really appropriate movements. Every gesture must enforce the thought or make the mental picture more vivid. In describing the race of Ben Hur there must be "action—action—action"—while no gestures could make more touching the dainty "Baby Bell." Gesture would add nothing; indeed might detract from the beautiful word-pictures of Austin Dobson's graceful little poems.

A gesture that illustrates nothing, has no excuse for being,—and it is more honored in the breach. No action must be dictated by arbitrary notions of grace—but should arise spontaneously from the thought.

Under this broader term *action* we must include the attitude of the body, the poise of the head, as well as the movements of the hands and arms. One has only to look at Millet's "Angelus" to see how expressive of reverence and humility is the downcast head. The hands, too, may speak. Quintilian said, "The other parts of the body aid the speaker, *these*, I can almost say, speak themselves. Do they not excite? restrain? implore? approve? wonder at? express shame? So that amid the great diversity of language among all races and nations, this appears to be the common speech of all men."

Nothing has been gained by the pupil who has been taught gesture by imitation. Grace of gesture is not to be attained at a single bound, but is the result of years of training. There must be flexibility at the waist, at the shoulder, at the wrist, which can only be acquired by careful physical drill. Here again the teacher can build only upon the foundation laid for her by her fellow-worker in the gymnasium. Mechanism may at first be a hard task-master, but can it not be made our pliant, all-ministering servant? Let the pupils come to their reading lesson with freedom of the waist, supple wrists and arms,—and with these channels of expressions free the gestures may be made graceful as well as expressive.

In this day of theories, hobbies and fads, in all lines of educational work, one may well hesitate to lay down arbitrary rules regarding the essentials of reading. But there *is* a theory that supports the practice. No one believes, with Dogberry, that "readin' and writin' come by nature." We are all agreed that

fundamental principles underlie all intelligent reading—and that we must substitute for the servile imitation of the master the careful study of such principles.

May we not hope that in a not too distant future our schools may produce readers whose words, at least, deserve the criticism of Polonius, "Well spoken,—with good accent and good discretion."

DISCUSSION.

ALICE MAUDE CROCKER: I come before you with an apology, I think the occasion demands it. We have all listened to a very delightful paper on "Teaching reading in the High Schools." The leader of this discussion ought to do good work. I had not heard the paper until you heard it. I did not know I was to lead in this discussion until Sunday morning, I have, therefore, had no opportunity to make preparation.

It seems to me that the discussions that have been given today on reading in the primary and grammar schools might well serve for a discussion on teaching reading in high schools; there is no material difference. As has been suggested in this paper, if the work in the lower grades were well done, the position of teaching in the high schools might be an enviable one, but unfortunately the majority of the pupils have not been well taught.

For this reason I cannot agree with the statement that the teaching of more advanced pupils is easier than that of children. You take a child; it has faults, we acknowledge, but the faults are not deeply rooted, and often, by simple suggestions, the faults can be remedied. Take a child with a physical deformity. The child grows up to be sixteen or eighteen years old; that deformity is more difficult of remedy by the surgeon than if the person had been taken by the surgeon at six or seven years. It seems to me we have the same argument for our work in the high schools.

My work has covered, not only the high school but the primary and grammar grades, in fact, I went into a field, where the work had never been begun. It was entirely new. To say I was an elocutionist would be the same as to say a man was a horse-thief, so all I could say was that I was a teacher of reading. My work in that school has been satisfactory in the lower

grades for just the reasons I have given you. The pupils were easier to mould, their faults were more easily overcome.

We all have theories of teaching. It seems to me that one of the first things we all must do in going into this is to awaken a real interest in the work. I think you will all agree with me that to the average pupil in the average school reading is not made interesting. The reading work is not liked, and it seems to me our first aim should be to awaken a real interest and love for it. I do not know but what that teacher was rather to be envied, who, when she asked her pupils—little children—"Why do you love your reading work?" was answered by "Because we love you." It seems to me, if we as teachers become examples for our pupils, if our sympathies are broad, if we feel that in everything we do, we must impress upon our pupils that we are doing it from the highest motives, because we know it is good, true, sweet, and pure, there we have our strongest and best work.

MISS GRACE: I should very much like to hear testimony as to the length of time that a class study one piece, or use it in class work. I have found that in my own work that the longer a piece is studied the more beauty is found in it, and the more I love it. I should like to hear testimony from the other teachers.

MISS MARION HERITAGE: Upon the point mentioned by the lady I should say that in the high school for the last twelve years I have found it to work very well to use at least three selections at the same time. I have boys in Girard College, and some of their difficulties are very great indeed, so I think that my plan to have two or three selections of entirely different characteristics a good one. For instance, we have been working in our classes on "Evangeline" and "The Christmas Carol" (Charles Dickens), and you will recognize there is a wide difference between them. Our boys are eager to get back to "The Christmas Carol" and, later, just as eager to get back to "Evangeline." I believe the matter of material to bring before the pupils is almost nine-tenths of the work.

MR. SILAS NEFF: I think Miss Baldwin deserves much credit for the care with which the paper was prepared, and so far as my own judgment extends, I can agree with a great deal that is stated in the paper. I do not suppose it can be expected that we agree with everything.

It seems to me, if I saw clearly, that I detected a slight difference in the fundamental principles upon which this paper was prepared, and those which were read this forenoon. In the forenoon there was a tendency to hold that thought expresses itself. In the paper this afternoon, while getting the thought was emphasized very strongly, the necessity of giving expression in order to grasp the thought was strongly advocated.

It seems to me that the lady saw both sides of the question, and while she gave considerable force to the importance of getting the thought did not consider that sufficient; she believed it was necessary to give attention to the expression in order to feel it.

Now I myself believe very fully in what was stated this forenoon, and should like to endorse what has been said this afternoon, but it seems there is a little difference in the fundamental principles as stated. As far as I can see, there ought to be no necessity for work on expression in the high schools, and there should be no necessity for the teaching of emphasis and expression.

MISS LOUNSBERRY: I should like to take exception to the gentleman's ideas that if a man felt what he said, the facial expression would correspond. I had a pupil who I think was very emotional, in fact sometimes she was crying from excessive emotion, and yet would look as if she was laughing. In fact, a stranger would think she was laughing; and she had to study facial expression.

MR. HYNSON: I can most heartily agree with what Miss Baldwin has said. I do not believe any amount of feeling will take the place of culture in expression. I have had a somewhat wide experience in the past few years, in high schools, colleges, and theological seminaries. I think I had a tendency the same as other teachers, of theorizing. I like to talk, lecture before my classes, but I find at the end of the year that the classes I have theorized with and talked with most, are the classes that have failed to justify my theory.

Again I cannot tell when I have written a selection whether I am going to like it permanently until some good reader has read it for me, and I ought to know as much about the thought in it as anyone else possibly can.

MR. S. H. CLARK: I should like to insist upon this: my experience has gone from the primary school to the university, and I am convinced that any attempt to teach facial expression in most cases results in nothing less than unadulterated grimacing. To those who claim that they must teach the pupil facial expression to get the proper effect, I would say the fault is not that the pupil does not understand the technique of elocution, but that he is intimidated, nervous, or lacks power of concentration and, therefore, his mind leaves the thought; and that is what Mr. Neff meant when he said, "If you have the thought, have it exactly, then the facial expression and the rest will come;" and if it does not come at once, it will come after constant study and practice in thought-getting and concentration,—when the whole body will respond to the dictates of the imagination.

MR. H. M. SOPER: In regard to teaching emphasis, I have noticed some things to which I should like to call your attention, and will illustrate. A young clergyman was giving out the announcements for the week during the absence of the regular pastor. Among other things he said, "The regular Church prayer meeting will be held on Wednesday evening, and we hope our pastor will be with us, but if not—we will have a good time anyway."

Apparently saying that, while the cat was away, the mice would play. Please answer why it was not said in the right way.

MISS BROWN: It is a matter of phraseology, not of emphasis.

READING IN THE NORMAL SCHOOL.

MISS S. W. BURMESTER.

The work done in connection with reading in elementary schools has already been fully discussed before you; and as this work is, to a certain extent, the outcome of the work done in the normal school, much that would otherwise belong in this paper has been left unsaid.

The normal school is expected to send out its students well equipped to do the work that the community requires of its teachers—that is to give instruction in the various branches required by the school curriculum. The work should be, not

academic, but pedagogical ; not the teachings of a subject, but the giving to the student the ability to impart her knowledge to others. Methods of instruction should be discussed ; and to these methods should be applied certain psychological principles. These principles, underlying the whole art of education, apply equally to all the branches—to history, to arithmetic, to language and to reading. The pupil should be taught here that the value of a method is not to be judged by the ability of the pupil to pass the examination at the end of the term, but by its agreement with certain mental laws which are the outcome of the psychological study of the child.

In order to accomplish these results, our students must come to us mentally prepared to receive this instruction. A foundation should have been laid, consisting of all the elementary branches.

In the state and the county normal schools, drawing their supplies from the different sections of the country, this is found to be impossible. Even in city normal schools, where all the pupils entering have passed through uniform work, we find that many are admitted without having acquired this proficiency.

In reading, more than in any other branch, do we notice this lack of training. Although they can call over glibly the words, some seem to possess no power to grasp the thought ; and reading implies, as Mr. Page tells us, the quick perception of the thought, as well as the proper pronunciation of the words.

As their future education depends, to a large extent, upon their power to read intelligently, a knowledge of this branch is necessary if it is only to furnish them with the means of self-culture ; but there is another reason for this that is more important : To send out students without the power to read intelligently, would be to furnish our schools with teachers unable to appreciate the necessity for teaching reading correctly. On account of the close dependence of all the other branches upon reading, this would be a vital mistake. The child's inability to perform an example in arithmetic correctly, frequently depends more upon his failure to read the questions so as to grasp the thought than upon his lack of power to perform the various operations required.

His study of history, of literature, his love for them, will depend upon his power to read without effort the printed page. Students also enter school with habits of speech that show lack

of training. The voice of the teacher plays a most important part in the discipline of the school room. The clear, musical voice is one of the teacher's most potent qualifications for success, and cannot be overestimated. Not only should she be able to speak slowly, distinctly and naturally, but she should also be able to give her words with proper modulations and inflections. Children so closely imitate the voice of the teacher, and the success of her work depends so frequently upon the quality of her tone, that too much attention cannot be paid to it. Many teachers fail in *controlling* a class because of errors of tone. Some of us can recall the teacher with the nasal high-pitched voice, that served more to irritate than to quiet the class: the one with the loud voice under whom we sat vainly endeavoring to make on our own side a noise that would rival that made by her—and the weak voice that incited to mischief and rebellion. For these reasons we found that a certain amount of academic work must be done in connection with professional work. In our own school a special department has been allotted to reading—not for the purpose of training specialists, but to give to our students a love for good literature and a proper amount of voice culture. Showy work, merely for effect, elocutionary or otherwise, should have no part in the curriculum. Unless movement is natural, the speaker should not be encouraged to use it. Gesture should be the outcome of the interest in the subject, and should not attract the attention of the listener to the speaker and from the thought. Facial expression, although greatly to be desired, should not be put on like a garment—it should be natural and spontaneous. The aim should be to encourage intelligent reading, and to correct defects of the voice.

We will now consider the second part of our work—the giving to our students the ability to impart their knowledge to others. Having the power to read does not necessarily imply the power to teach others; and, although the courses are parallel, they are entirely different in character. Just here permit me to explain the meaning of the term "method"—a word which is so liable to be misunderstood. Method, in its narrow sense, means the plan or scheme for the giving of the lesson in its broader, higher sense, the sense in which it is to be understood, it means the principles which underlie education put into practical form.

We do not, in this department, advocate a certain device for the giving of a lesson, believing that this depends upon the temperament of the teacher, and the conditions and environment of the class. What we do insist upon is that the student shall have a thorough knowledge of the principles of education. Devices are not to be condemned. They have their place; but a higher place is given to the principles which enable the student to use the device intelligently, and not as a matter of imitation. A special method is intelligent only as it is founded upon educational principles. To give to the pupil a knowledge of devices merely, is not within the limits of instruction. These are to be acquired by practice; and unless they are so acquired and the governing principles thoroughly understood, they must do more harm than good.

The papers you listened to this morning so ably discussed the subject of reading in the elementary schools, that it is scarcely necessary for me to go into details regarding primary methods, but with the student, the alphabet, the phonic, the word, and the sentence, are explained and exemplified. Their defects and excellencies are brought into prominence—comparisons are made, and the pupil is led to apply psychological law to them. The importance of teaching the child from the beginning that the word represents the thought in reading as well as in speaking, is strongly insisted upon. Their own inability to read has resulted largely from the methods used in their early training. Under the alphabet method the words were the sole objects to which the pupil directed his attention—to grasp the thought was deemed beyond his power until he was able to call the words readily—but by that time the habit of dissociating words from ideas was formed. In speaking, from the beginning, the child pays attention to the thought—the form of expression is secondary; and in reading this can be done if we commence with the thought—the sentence, instead of the abstract sign, the letter.

The pupil is encouraged to make experiments upon her younger brothers and sisters, and to report her success or failure for discussion in the class. Of course we know that these experiments are largely imperfect, and that the student attributes her failure rather to the method than to her unskillful manner of applying it; but as this is sure to happen, either while the stu-

dent is a member of the school or after she has become a teacher, we are glad to have the opportunity to show her where and why she has failed. Certain lessons are now given to be prepared by the student individually. This brings into play her originality. The lesson is then given before her own class: she thus has a limited opportunity for the application of method and for the cultivation of the power of intelligent criticism. It also shows her whether she is able to carry out her plans—she thus may be able to discover her own weaknesses, which she would not be able to do were she given methods only. It is true that in our city schools the time given to each pupil is small; but the class profits by every lesson that is given before it. The student who is giving the lesson gains the power to talk before the class; but she and the class both lose the self-confidence they seem to possess before making the effort, and learn that because they know how to do, they are not always able to do. This is an advantage, if it gives to the pupil more confidence in the method and less in herself—if it teaches her that she has something to learn by experience.

After the student has had some training in the Normal School, she goes into the School of Practice, where she may repeat before the children what she has practiced before her fellow pupils. In this work she is required to vary her methods of presentation to suit the class she is to teach, and to show her own individuality. Students also have in connection with the work some opportunity for the discussion of erroneous practices in connection with the teaching of reading. Among these are: The wrong of teaching the child new words during the reading lesson. The inability of the child to comprehend the thought if he is not familiar with the meaning of the words and the necessity for teaching these prior to the lesson is insisted upon. The wrong of calling the child's attention to the punctuation marks during the lesson—because it distracts the attention, and anything that distracts the attention interrupts the thoughts and produces mechanical reading. Happily this practice is almost obsolete, but some of us readily recall lessons given by conscientious teachers not in the dark ages during which we were taught to count one at a comma, four at a period, etc. Also the utter uselessness of class criticisms with little children. The inability of the child to exer-

cise the faculty of judgment which it possesses only in embryo—the waste of time, and, worse than all, the utter lack of attention to the main point of the lesson, the thought of the piece. For to what does he pay attention, if he wishes to answer the question he is so sure to receive? To the words, or to the punctuation marks, for here only his ability to criticise lies, and for how long does he pay attention even to this? Only until he has heard the first mistake, and then his delight at announcing the discovery shows that this form of exercise touches not only his intellectual but his moral character. Is not humanity sufficiently prone to find fault without our cultivating this spirit?

The student is warned against giving the child a piece too difficult for it to understand. The thoughts of a Webster, a Clay, a Calhoun, the outcome of great and mature minds, are not pieces suitable to be put into the hands of the immature boy of ten or twelve years. Neither does he derive any thought, nor does he hold his attention upon the piece. Love of literature, which should be the outcome of all the teaching of reading—and unless it is the outcome the work is a failure—will never be accomplished by this exercise. The child's listlessness and inattention are sure indications of the harm that is done him.

These few illustrations may possibly serve to show what is done in this direction. Methods, however, are sometimes erroneous only under certain conditions. The practice of having pupils read while others have their books closed, though "undoubtedly admirable generally," is a failure in some classes because of insufficient training in habits of attention. Little children, not trained to do so, find it difficult to give attention to anything in which they are not actually taking part, and in such cases, unless the matter of the piece is unusually interesting and readers exceptionally good, we find that the attention of a large number wanders.

Circumstances under which this method would and would not be valuable are suggested to the class, and the student is led to discover for herself the conditions under which it would be useless. The successful teacher is she who can determine which method will suit each class of children she has to deal with.

And finally we come to the choice of materials. The love of good literature is one of the pupil's most precious possessions.

The ability to read without the power to select what to read, is a doubtful acquisition, and our aim should be to cultivate a literary taste by regular stages from the primary to the high school. The study of the child will enable us to determine what should be given to him at each particular age. The advantage of allowing entire works of the best character to supersede to a great extent the old reading books, as soon as the child is ready to receive them, should be encouraged. The reading book need not be entirely supplanted. In the lower grades they are useful in helping to enlarge the child's vocabulary, and in the higher grades they give variety of expression. In the upper grammar grades effective work may be done with them if the various selections from one author are studied at one time; these, together with a short sketch of his life and a study of some of the criticisms of his works, will help to develop a desire to read the works of this author.

But it is by the use of the entire classics that we hope to do the best for the child. His reading in the future, if culture is to be attained, will not be of fragments, but of a series of chapters or even books, and the work of the teacher should be to train the children to long continued efforts of attention which we shall not be able to succeed in doing with the incessant changes of the reading book. The object of all reading, whether for the purpose of topical study, for the giving of general information, or for the development of a literary taste, should be carefully considered and the various masterpieces suitable to be put into the hands of the children should be arranged with these purposes in view.

Literature suitable for the little child is more difficult to obtain. The majority of our primary readers are filled with insipid commonplaces that bear no relation to the work of the class. Fortunately, in these days of the mimeograph, the hectograph, and of the cheap printing presses which are being introduced so largely into our public schools, we are, to a certain extent, independent of the reading books for the lower grades, and we can arrange the lesson, making it bear on the day's science work, or can give to the children the myth or the fairy tale used in their language lessons; or we can reproduce their own little stories—in which there is the greatest amount of interest

shown. The student is trained to adapt these stories. Parts beyond their comprehension may be eliminated, and the rest told in simple language that the child can appreciate.

The work that has been outlined in this paper is the work that we attempt in the Normal School; but I frankly admit that the results we desire are not always attained—partly owing to the immaturity of the student, and partly to lack of time. Our effort is to set before them a perfect standard. We know that some of them will follow it only at a distance; but the very effort to follow it will produce growth.

If we can prevent narrowness of view and rouse in them the spirit of investigation—if we can keep them alive to the fact that in school work more than in any other work they must avoid ruts and grooves—and that they can accomplish this only by keeping abreast of the times by means of good literature on the subject, by lectures, etc., we may hope to place in our schools teachers keenly alive to their responsibilities, and consequently better able to serve the best interests of the pupil—for, after all, it is the pupil we are to reach through the teacher. The schools are for the pupils, and the pupils are, or will be, for the nation.

DISCUSSION.

MR. L. F. LYBARGER: The aim, as I understand it, of the one who discusses the paper is simply to open the discussion, in order that the subject may appear clearly before the Convention for intelligent discussion, and with that aim I will speak directly to the point that we may go home after the general discussion having gained new truth, or having added to what we already possess.

The suggestion was made this morning, and wisely, too, that there is but little real difference of opinion among us after all. It is with the hope of effecting a compromise between what may *seem to be* widely divergent opinions, that I attempt, hurriedly, to state the case from the standpoint of psychology.

Pouring in from the external world—through eyes and ears, through nose and mouth and fingers—are streams of impressions, streams of sensations. They come in from everywhere—from around, above, beneath, from sun and ocean, from groves and rocks and trees—they pour into this being of ours from all

these various sources. We call them impressions, sensations. After that stream gets within the temple roofed and walled by the skull, it divides into two branches: intellect and emotions. This is, in brief, the psychology of the matter as I understand it.

It will be observed that nearly all the men and women of the world who have been characterized by an abundance of feeling, by strong emotional natures, have also been noted for intellectual power. I call attention to Burns and Goethe, and our own Ralph Waldo Emerson. It will also be found that men of great intellectual capacity, of broad education, have also been men of strong emotional natures. It has been said that the undevout astronomer would be mad. On the one side are the generalization of facts; but on the other are the deep emotions which stars and planets have developed in his soul. So I say that intellect and emotion grow and develop together. Expand the emotional nature and you expand the possibilities of the intellect. Expand the intellect and you multiply and deepen the emotions.

It has seemed to me, upon looking into this subject, that the intellect is the door to the emotions. And also that the intellect is the door leading from the emotions to the external world. Back of the intellect are the emotions. Back of the intellect which carves and chisels and paints, lie the emotions which handle the chisel, the brush, the paint. They are the motive power of the mind.

What is the function of the intellect? It is to transform the emotions into forms and colors and sounds. The emotions of Handel, through the agency of the intellect, were transformed into grand melodies. The emotion of the great, beneficent Drexel was transformed into this magnificent institute. Into poetry and prose, into arts and mechanics, forms divine that have enriched the earth, have been transformed the feelings and passions that glowed in the heart of man.

What is the function of the muscles, that much agitated question in elocution? Muscles are simply the apparatus by which the intellect and emotions react upon the external world. You do not *see* my feeling, my enthusiasm. Enthusiasm is the name of a given set of *muscular motions*. You cannot see my anger, you see merely a given set of motions and hear sounds. The

muscles, I repeat, are the apparatus by which the intellect and emotions react upon the external world. And were there no muscles, you and I could not communicate with each other.

We are likely to forget the reaction of the muscles upon the emotions. They go together, you cannot get the highest development of anger without this reaction. Leave out either factor, and you blunder. You must have both. Nature gave them both, and does not charge extra fees for exercising both together.

We are likely to think that mind is the product of the nervous system alone. It is not. Mind is the product of both nerves *and* muscles. Leave out either, and there can be no mind. The one is as fundamental as the other, and if there be any preference, it is on the side of the muscles.

The most simple psychological action is one we call stimulation and discharge. Cut off the stimulation, and the discharge cannot occur, because nothing can move of itself. Something must move it. Furthermore, the stimulation of all muscular action lies in the external world.

And my last point is this. You and I see and hear but little of this world. We imagine the larger part of it. Back of your face I imagine the good nature which is there. I cannot see it, I only imagine it. That which the human mind has given is the creation of the imagination.

MRS. YOUNG: I should like to ask to what extent the philosophy of voice culture demands the attention of the teacher in high school and normal work.

We are talking of expression. How far can true expression be taught without a certain amount of technical work bringing the body under subjection, so that the different organs can be made tools for the soul's needs?

I ask for information. It seems to me that it is a point which has been somewhat overlooked. It seems to me that it is most important in children. You will find sometimes that through timidity, and because they have not been taught at home to talk, or to use their vocal organs, they have a very small larynx, are not able to pronounce well. How can they express a thought without technical training opening the way for expressive work?

MR. F. F. MACKAY: Muscular awkwardness always follows mental embarrassment.

MR. GEORGE B. HYNSON: I should like to refer to one or two remarks made here.

I noticed the words "natural" and "imitation" were used several times. I believe if there are any two words used more loosely than others by teachers of elocution they are those two words. I do not suppose many members of this convention would like to stand up and define exactly what they mean. If we seek for the "natural" man, we would find him in the forest of Africa, or the South Sea Islands. I think we should realize from the start that even our thinking is not natural, that it is given to us in an embryonic stage, and must be cultivated as every other power.

Words are mere arbitrary symbols; we have to learn them from the ground upward. We begin that at an early age; in fact nearly all the words we have most of us picked up through imitation, pure and simple. We have imitated the good and bad. As a writer in the *Century* says, we may imitate in a slavish manner, and in an original manner: that there can be no originality without imitation. I will allow you to interpret that for yourselves.

We hear a great deal about the naturalness of children, how they talk to their dolls. What language are they using? They are using the same forms of expression, and frequently the tones that their mothers use. One may imitate the tones of one mother slavishly, and another one, of half a dozen mothers, which is original imitation. I would suggest that we must imitate and must know something about the tools we are using if we would be good workers.

The question is not so much whether we shall imitate, as *what* we shall imitate, and a good deal of the false elocution we rail against is not the result of imitation, but of following false methods.

MR. NEFF: I think that the terms "Natural" and "Imitation" are terms that are not necessary to be used in the teaching of elocution and, therefore, not necessary to define.

MISS GUY: I think all teachers mean the same thing by natural, but my idea of nature is that nature is truth, and

once we get the truth we have nature, and know how to be natural.

If I have a pupil who insists upon being awkward I don't say he should be allowed to stay in that state because he says it is natural to him. It is natural to us to be straight and we were born so, and because he stands crooked, because he feels it is natural, is because he has formed the habit. I think if any reader gets at the truth of a thing there is no difficulty in finding the natural way in which to express it. This applies to both vocal and physical expression. A bad voice seems to be natural to some people, but it is not the true kind of voice. A bad expression seems to be natural to some people—I think I should say no expression at all. Some people may make very awkward gestures and not express anything by the movements they make. They are imitating something, but they are not natural because they have not the truth, and all pupils and people cannot express naturally without instruction. There are some few who are fortunate enough to have sufficient command of the voice and body to express what they want. There are others who, by unfortunate environments have so lost these powers that they need instruction, and they need a power which will enable them to give way to themselves.

So far as gesture, or facial expression, is concerned, no pupil can give a proper expression of the body until he has learned to have perfect command of that body. He has then command of the truth. If he has the truth or soul of what he wants to state, he will have no difficulty about his gesture, but this comes from preliminary work. If a pupil has the exercises and can move easily without thinking what he is doing, he will have no difficulty about expressing himself, and his expression will not be retarded by his gestures or movements.

MR. H. M. SOPER : There seems to be two theories of teaching emphasis, one a theory of not teaching and another of teaching it. A few moments ago I gave an illustration of the lack of the right use of emphasis. I should like to hear how this difficulty can be overcome so that pupils will not make such blunders.

MR. L. F. LYBARGER : There is no problem in it. No emphasis can be put on that sentence which will very radically change the meaning of it. Emphasize first one word and then another, it

makes no difference. He does not disguise his meaning. What did the reverend gentleman mean? He meant, I suppose, that if the pastor was not present at the prayer meeting they would have a good time. That is what he meant, for that is what he said. If the reverend gentleman had not meant exactly that, it was not the fault of his emphasis, but the fault of the language. No man in his daily conversation ever emphasized the wrong word. He emphasizes his meaning, and it is a physical impossibility to emphasize the wrong word.

MR. SOPER: The man did know what he wanted to say, and thought he had said it, but the audience did not think he had, and a smile passed over the faces of his auditors. I see the same mistakes in daily conversations.

MISS NEWCOME: I use the term natural myself, a great deal, and I use it in opposition to the word habitual. Natural, is according to the laws of nature, or as some one has said, according to the truth. There are certain laws and principles which apply everywhere. We find them in reading, in every subject. That, I should say, was being natural which was in accordance with these laws. On the contrary, we are all creatures of habit and that is our habitual conduct when we act in accordance with these habits; and this is how I use these terms frequently. Pupils say "that it is perfectly natural to have certain defects; my father and grandfather had them, consequently I must have; it is a natural thing." So I say to them it is habitual with you. It is not according to nature, consequently you must correct them, and I try to keep the correct thing before them until they forget the old habit, dwelling upon the right thing and giving the right in place of the wrong.

Good habits are natural. We were using the word imitation and natural. To be natural is to be in accordance with nature. I think the common use of the words is, that natural is the good thing, imitation the bad thing. Possibly we do not use the term correctly. If we have bad habits we should place the right ones in lieu of them.

MR. E. M. BOOTH: Murdoch said, "It is a desirable thing to be natural, but you have to learn how." If this is true it will apply to our emphasis. We cannot always give the natural emphasis to complex questions and sentences without knowing how.

THE RELATION OF PHYSICAL CULTURE TO VOICE.

FREDERIC A. METCALF.

Let us consider for a moment what we mean by voice, as upon our understanding of this term will largely depend the subject matter of our discourse.

We may define voice as used here, as a sound coming from the vocal chords of a human being and used for the purpose of expression. All voice is sound, but all sound is not voice. The voice as voice is *per se* not valuable, and its cultivation in that way is not beneficial. The voice in itself is no more than any other sound. It is only when we relate it to the individual and use it as an instrument of expression for the soul that it becomes valuable. This is its natural office, and only in this way can we reach its highest development. The voice is the natural servant of the soul and reporter of the individual. The voice always truly reports the person. By this I mean the whole person, physically, mentally, morally, and spiritually. The condition of the person, his education, his life experiences, his associations, thoughts, feelings, health are indelibly interwoven in his voice. We cannot separate the man and his voice. It is a part of him, and by it is revealed his personality. It is an open book to him that can read.

Not only is this true in the realm of humanity, but it is also equally true among the lower orders of animals, and, in fact, of every object in nature, either animate or inanimate. We are continually judging, distinguishing, and comparing persons and objects by means, either of sound or voice.

Mr. A. and Mr. B., when I hear them speak, are reported to my consciousness as two distinct persons even though my sight, taste, touch, or smell may not be acting upon them at the time.

The voice of love is known from that of hate, the voice of anger from that of pleasure, and that of fear from that of composure by the character of its sound.

The mature man and the little child, the rough boor and the cultivated gentleman are known by their voices.

So also when I go to my home, the voice of father, mother, sister, brother are known with certainty, although the walls of a room may separate us.

On being suddenly awakened in the night by a noise, it is easy for me to tell whether my slumbers have been interrupted by a dog baying the moon, or by Sir Thomas Cat intent upon his vocal practice. So also I should not mistake the hooting of the owl for the cricket's chirp, or the humming of the bee for the nightingale's sweet song, or the shrill clarion of chanticleer for the noisy gabbling of the goose.

In the inanimate world this is still true, although we cannot say literally that these objects possess voice. Still my consciousness easily distinguishes the different effects produced by sound coming from different objects or occasioned by different conditions.

Sings Coleridge :

"God!" let the torrents, like a shout of nations,
Answer! and let the ice-plain echo "God!"
God! sing ye meadow streams with gladsome voice,
Ye pine groves with your soft and soul-like sounds!
And they, too, have a voice,
Yon piles of snow,
And in their perilous fall shall thunder, "God!"

Each of these natural objects speaks to me with a different sound which represents to me the character of the object. So we might continue *ad infinitum* finding endless illustrations of the fact that sound takes its character from the character of the object from which it emanates.

What causes the difference in sound? The difference in the condition of the object whence it proceeds.

How can the character of the sound be changed? By changing the conditions which produce it.

Take in your hands some soft, moist clay. Drop it upon a hard floor. Your ear senses a dull thud. But suppose you fashion this clay and thoroughly bake it in the oven until it becomes hard. Now drop it upon the same floor. You hear an entirely different sound. This is because the clay is hardened. In other words its condition is changed.

Again, listen to the musical and soul-inspiring notes of a violin in the hands of a master musician. A string suddenly

becomes loosened. The harmony changes to discord. The condition of the instrument is changed.

My friend, Miss Blank, is a beautiful singer or reader, and many times have I heard her "discourse most excellent music" with angelic voice, or render, in the privacy of her own home, thrilling selections in soul-stirring tones. But she appears before a large audience for the first time, or it may happen that she suddenly contracts a severe cold. Now let her attempt to sing or read. Her voice has lost its sweetness, and sounds "like sweet bells jangled and out of tune." Why is this? Her mental or physical condition is changed.

An orator starts to speak in a disagreeable voice, but before he has finished, his voice has become musical and free. Why? His mental and physical conditions have changed.

How shall the violinist change the discord to harmony? Let him tighten the loosened string. How shall Miss Blank overcome her difficulty? She must learn to control her nerves, or cure her cold as soon as possible. And likewise my oratorical friend should have his mind and body in as good condition in starting as they were in after he became thoroughly in earnest in this subject.

From the foregoing illustrations it is patent that the condition of the individual at the time he is speaking gives the character to his voice at that time. Of course, we cannot obtain a perfect voice by purely physical means. Such a voice can only come from the cultivation of the whole person physical, mental, moral, and spiritual. But my present purpose is to show some of the ways in which a proper course of physical training will favorably affect the voice. I shall therefore confine myself mostly to the consideration of the physical side of voice.

Benefit to the voice through physical culture can only come through the practice of exercises which obey the laws of the muscular and nervous systems, and bring them, especially those more directly concerned in producing voice, into healthy, active condition. Any kind of physical culture will not affect the voice favorably. We must practice such a system as will obey the laws governing voice production. Many systems are more harmful than beneficial in this respect. They act in opposition to the natural demands of the body. What we must have in order to

produce good results in the voice is physical culture scientifically related to voice production. Many voices are permanently injured simply through exercising the muscles wrongly, and often the chief work of a voice teacher is to correct wrong muscular habits induced by practice of improper physical exercises. I refer in this paper, not particularly to so-called voice exercises, although of course they are physical exercises, and the same is true in regard to them; but here, I am considering what is usually termed physical culture. Neither is it my purpose to discuss the advantages or disadvantages of any particular system. My endeavor is to set forth some of the laws that any system of physical culture should include in order to affect the voice favorably, and to show some reasons for the same.

The voice for its production is dependent upon the physical organism, and, this being the case, it may be easily understood that there must exist between the two a close inter-relationship, and that the laws governing the education of one are intimately connected with and correspond in principle to those governing the other.

The voice, in its evolution, passes through four principal stages or planes.

First. It acts on the plane of Force or Life.

The voice must be alive and able to act in an uninterrupted or continuous line.

Second. The voice acts in the form of pitch or Musical Slide.

The voice must be flexible and able to act on different pitches freely, also to pass from one pitch to another easily and without interference.

Third. The voice acts in the form of volume.

The voice must have sustaining power.

Fourth. The voice acts in the form of time.

The voice must act rhythmically and harmoniously.

We now come to the consideration of the way in which proper exercise of the body will aid the voice in acting in these ways.

In the first place the voice must be alive. A dead voice is useless as an agent of expression. The life of the person must be pulsating in it, before it becomes an expressive thing. If, then, life in the voice is necessary, and, as we have seen, this life

in the voice is in great measure a report of the condition of the body, any system of physical culture which adds to the life of the body will tend to add to the life of the voice.

First then, in our physical culture we must be careful to practice such exercises as shall tend to increase the vitality of the body and cause it to flow in a continuous stream.

The first step toward this end is to assume and maintain a proper standing position. A proper standing position is that position in which all parts of the body are held in the attitude in which they are in perfect readiness to perform their natural work. The head is easily poised, the spinal column is as erect as possible and the vital organs well lifted. When this position is correctly taken the whole person, physically considered, is in position to act. The vital organs are working at their best. The whole person is standing freely and easily, without effort, all unnatural pressure is removed from nerves and blood-vessels, and the life of the person can act without interruption. The continuous life obtained by this and similar exercises will be reported in the voice, if the voice be used while the body is thus sustained. The voice will have vitality and animation. It is alive and ready to be used. Life in the body gives life in the voice.

Second—*Pitch.*

Pitch is the particular key on which the voice is used. A slide is the passage of the voice from one pitch to another.

As in the manifestation of life in the voice, so is it in regard to pitch. It is in great measure a report of physical conditions in the person.

The muscles which control the voice must be flexible and capable of many adjustments, that the voice may take different pitches; and in order that the musical slide may be smooth and beautiful the different muscles must not interfere with each other in their action. Each set of muscles must act without interference from other sets.

Any system of physical culture then, if it be helpful to the voice, should provide for the exercise of the different sets of muscles in such a way that each group may act without interference from any other group. Any stiffness or obstruction in the action of the muscles of voice will report itself in the form of hardness or inflexibility in the voice.

We may free the different groups of muscles by exercising each set separately.

The ones most nearly related to the voice are the muscles surrounding the hips and lower part of the abdomen, the muscles about the waist line and upper part of the abdomen, the muscles controlling the action of the floating ribs, the upper or true ribs, and the head and neck. Each group should be exercised separately.

Exercises in this division have an important influence on the voice by giving great freedom to each group of muscles so that they may be easily adjusted without interference with each other. This gives flexibility in the action of each distinct group and tends toward flexibility in the voice.

Flexibility and freedom of action in the separate groups of muscles concerned in producing voice is reported in the voice in the form of flexibility of voice, or the power to act on or pass to different keys easily.

Third—Volume.

By volume of voice I do not mean simple loudness, but carrying power, or suggestiveness of size.

This, like the previous form of action in the voice, is dependent greatly upon muscular action. Volume is that quality in the voice which represents largeness or limitlessness, and suggests to the hearer control of great power. It is the voice of will or purpose. This quality requires for its production great strength in the muscles—great sustaining power. As purpose is the director and controller of the mind, and as volume is the voice of purpose, so in the muscles, in order that the voice may report this, we must have a great amount of power perfectly directed or centered. This will give support, breadth and power to the voice. A due regard for the proper relationship between waste and supply, and a balance between the exercise of the muscles which control the voluntary movements and those which control the processes of digestion and assimilation, breathing, circulation of blood, etc., will do much in this direction.

In other words the due relationship between the exercise of the muscles controlled by the action of the spinal chord and the spinal nerves which waste material, on the one hand, and the exercise of the muscles controlled by the action of the pneumogas-

tric and sympathetic nerve systems which supply material, on the other hand, tends to accumulation of strength, especially at the vital centers.

We are apt to exercise the muscles of the extremities, which waste material, too much in proportion to the amount of exercise given to the muscles surrounding the vital organs which supply material.

We should strengthen the vital centers. They are the fountains of all life and strength. We can strengthen them by properly exercising the muscles which surround them, not in any way we please, but in the way their structure indicates that nature intended them to be used.

What action in the muscles will produce in the voice what is known as volume or suggestiveness of size? Not life or animation alone. Not the free action of each separate group of muscles. There must be a relationship established between each group and the center of action. The power must be centralized. Each set must be supported and controlled by the center of power or fountain of power in the performance of its particular work.

In this way power is gained by centralization of energy. The energy which was gained in the first exercises is now centralized, and this centralized power directs and controls the movements of each separate group of muscles. When the body has been educated according to this law there will be power in the voice.

The ideal system of physical culture will recognize this law, and involve it in its practice.

How may we accomplish this? Through regard for the natural law of reflex action. By teaching each part of my body that when it moves it must obey the natural center, and by exercising the extremities in a way that shall strengthen the torso, which is the natural center, more in proportion than the particular part used, until finally the torso becomes strong enough to direct all the movements.

When my arms or legs are moved it should be in obedience to and controlled by the muscles of the trunk of the body.

The voice is a reporter of conditions. The physical condition of centralized power thus produced will report itself in the voice in the form of sustaining or carrying power and breadth, usually called volume.

4 Fourth—*Time*.

The voice in its perfection is produced rhythmically and harmoniously, and acts in these forms.

All living things in nature, in their highest state, move in perfect rhythm. Even “the very stars are said to make harmony as they revolve in their spheres.” Rhythm is one form of harmony. Perfect rhythm implies perfect harmony of action, or in other words perfect relationship in time.

When the voice is used rhythmically, it means, physically speaking, that the muscles work in harmony; that is, the proper relationship exists between the different groups of muscles used in producing voice.

The different qualities or effects in the voice are caused by the different positions which muscles or groups of muscles assume in relation to each other, and the rhythm in the voice comes from the rhythmical movement of the muscles. Harmonious action of the muscles causes rhythmical production of voice.

When any set of muscles is used it should be aided by the united action of all naturally related groups. Each should help all, and all should help each. Any misadjustment between the muscles will produce inharmony in the voice.

It is not the action of the diaphragm, nor that of the abdominal muscles, nor that of *any* one set alone; neither is it the action of all of them together, but the proper relation between the action of the diaphragm and abdominal muscles, and the *harmonious* action of all the muscles used that gives the ideal harmonious production of the voice.

This harmony of action also will be necessary in a system of physical culture which meets the highest demands of voice training.

Such a system will provide for exercise of the body so as to cause it to obey the natural law of opposition. This should be done and can be done; but only by *allowing* not *forcing* or rather trying to force the different parts to respond to each other; by yielding to muscular sense, which naturally seeks to establish harmony, until finally nature establishes perfect unity in movement in the body.

When I move one part all naturally related parts should be *allowed* to move, not forced to do so. They should act as nature

prompts. Then, if I have passed through the three previous states of development in my body, the natural response will take place, and finally all parts will work together sympathetically.

The sympathy and harmony of movement in the body will be reflected in the voice, and the voice will be fitted to work in harmony with and to respond fully to the soul.

Now the condition of the person is entirely changed, or rather has been evolved to a higher plane, and the possibilities of his voice have grown proportionately with the education of his body.

Anything which tends to weaken the body tends of necessity to weaken the voice. Any unnecessary expenditure of energy through friction or inharmonious action of the muscles calls for an abnormal expenditure of nervous energy to stimulate the muscles and overcome the resistance. In this way the nerve centers become weakened and cannot furnish sufficient stimulus to cause the muscles to act properly. The muscles become relaxed, and this weakness is reported in the voice.

Exercises involving the principles of harmony and unity do away with friction in muscular movement, and strengthen the nerve centers, thereby adding to the vitality of the nerve centers, increasing the stimulus, and causing the muscles to become more responsive. This lessens the amount of effort necessary to produce the voice. These exercises conserve nervous force by co-relating the action of the muscles. This will be reported in the voice in the form of perfect rhythm and harmonious production. The voice should be responsive to the thoughts, feelings, and purposes of the soul. We can help much to make it so by obtaining a corresponding result in the body. The fourth division of exercises makes the body responsive to the thoughts, feelings and purposes of the soul, and the inevitable effect upon the voice is to produce there the same result. The highest use of the voice is to express the soul, and likewise the highest use of the body is for the same purpose.

The voice can only be brought to its highest perfection through arousing mental states by presenting proper objects of thought.

Still I believe that physical culture holds a high place in relation to voice culture and is, in fact, the foundation of true voice cultivation.

A strong, free, healthy, harmonious action of the muscles and nerve centers will produce strength, freedom, health, and harmony in the voice; and I hope the day is not far distant when voice teachers in general will more fully realize this truth, and when we shall not consider the man as one thing and his voice as another. Let us trust that all will soon recognize the truth which Ralph Waldo Emerson, the Concord philosopher, perceived when he wrote, "All are needed by each one; nothing is fair or good alone."

DISCUSSION.

GENEVIEVE STEBBINS: I agree so heartily with Mr. Metcalf in most that he has read that, I am sorry to say, little remains for dispute. However, on one or two points I disagree.

First, thorough training in the semiotics or signs of expression is valuable in our art as in all other arts. It in no way checks individual spontaneity. What would become of the stage if there were no preconceived plan, if each actor were left to his own unaided inspiration at the moment of performance. To thoroughly study the typical attitudes as arranged in the Delsarte charts, does not, to my mind, chain individuality, but frees it.

Second, voice is dependent on the instrument action of certain muscles, just as running, rowing, leaping, etc. are dependent on the health and strength of the muscles concerned in their use. We train special muscles for special work. As the voice depends on the breathing as well as on the throat and head, I consider that all trunk exercises that are well and fully breathed aid us in voice production.

Voice, again, is very much affected and colored by arm motion; gesture, preceding speech, colors it. In all arm work we should carefully avoid holding heavy weights in the hands, for, by so doing we destroy evolution of expression. The hand should be the last part receiving the nervous force. We can swing our arms without clubs and derive great benefit from the shoulder action.

In stage training fencing is considered of great value as it gives vigor to the legs and intensity to the arms. In my own work I train the Swedish "fall out stands" and all possible bent knee attitudes. We certainly gain decision in excited attitudes if the bent leg holds us firmly. Surely that cannot be left to the inspi-

ration of the moment. And finally we all need to cultivate fine normal walking, head well held, shoulders down, arms free, hips back, pendulum step, the whole body firm, elastic, free. Does all this come by inspiration? Alas not!

Before closing there is one point of great importance that I wish to impress upon you, namely, the opposite effect of extreme action upon the voice. In proportion to the flow of nervous force into the members, will the voice become stifled and intense. Evidently then, you should not be too energetic in your action when you require a loud clear tone. When one can no longer speak the eloquent look finishes the story.

A true gesture can never be followed by a false tone or *vice versa*, as a conservatory teacher called through a closed door to Delsarte, when the latter was his pupil.

"Your gesture is false."

"How, master, can you know, you cannot see me." replied Delsarte.

"Ah! But I *can* hear you."

✓ MR. THOS. C. TRUEBLOOD: I wish to give the Convention a little experience in regard to the effect of physical training upon students in the University. We have found, on taking statistics of a number of students who have taken courses in the Universities, that those who have taken an active part in the games of the college, baseball, football, etc., and have strengthened their physical bodies, show themselves strong vocally. They do not always control their voices well, but their tones have volume, a good deal of variety, and you feel as if when those fellows spoke, there was some physical vigor back of the tones. Whether other members of the Convention have found this true I do not know, but I think even the more robust physical exercises of our colleges will have a direct influence on vocal power. Whether that vocal power is pleasing or displeasing, it adds to vocal power.

✓ E. M. BOOTH: My experience corresponds with Mr. Trueblood's in that respect. I had several years ago an experience in a college where much attention was given to athletics; hence when I came to the study of gesture I had very little work to do; their habits were already formed for freedom, so I had to give only a few suggestions in aiding habit.

I have one suggestion to offer. I have found that sprinters,

runners, those young men in college who give their attention to what is called sprinting, do not breathe rightly. I have had several pupils whose respiratory powers were demoralized, and it was all I could do to get them to breathe properly. They have a method of damming up, as it were, the source of supply and keep the breath held tensely in the lungs, and I have had one or two pupils who had a severe experience in that line. I should like to hear whether there is some formula by which it can be remedied.

FREDERICK A. METCALF : The result from my standpoint, is largely due to this fact : they are generally exercising the muscles of the extremities which are controlled by the spinal cord, and a waste of material follows, and they do not take sufficiently into consideration the strength in the vital centers in order to supply the waste of energy.

MRS. A. B. CURRY : My experience in teaching does not agree with Mr. Trueblood's in every respect. I think the majority of those students in my experience, who have practiced with Indian clubs and in that sort of exercises, have been the most difficult ones from whom to get any true, expressive voice work. In listening to the paper just read, I found myself asking what Mr. Metcalf meant by "live voice" and "dead voice." I should like to hear the answer to that question, as I think it would make the point clearer to some of us.

MR. LEIKE : I am heartily in accord with Mr. Metcalf's paper. I think it exceedingly sensible, and exceedingly logical. He proceeds with his physical culture as we commence with vocal culture. We begin with the work of vocalization commencing with phonetics and putting the sounds together in the form of words. There is hardly a single sentence he uttered that I would challenge. He spoke of physical culture as being the foundation of vocal culture. It seems to me they work together.

THE RELATION OF PHYSICAL CULTURE TO GESTURE.

ELEANOR GEORGEN.

Before opening my paper allow me to express the keen satisfaction and delight I have experienced in listening to the

excellent addresses and to the able and instructive papers which have preceded my own, at noting the fact that each one, from Miss Wallace at the head of the primary school department in this city to our president here has so fully, yet so unconsciously, presented to us the direct laws and doctrines of the great master and savant, *Delsarte*. Yes, they have presented the principles of a system which Mr. Mackay tells us does not exist, call it what you will, Mackaye or Delsarte, it matters *not*, the fact remains that a *system does* exist whereby the body may be trained to ideally correct physical action in accordance with the mental or emotional being, which will yet *rule* the educational world, and I, God willing, will live to see the great work well on its mission. Miss Wallace tells us of the object teaching which trains the mind of the child to keener sensibility and lays the foundation for its more advanced studies. Mrs. Thomas talked Delsarte to us throughout her paper by telling how the mental and emotional nature must be trained to give true and natural outward expression. Ah, your *theories* are excellent, but one lady was asked, do you find the desired *results* from that excellent system of training throughout your schools, but the lady was obliged to admit that they were not quite what she could desire. Why? Because the training to the physical side does not harmonize with the spiritual nature. You all talk of nature. You say, be natural. Our respected President said in his address: "That nothing which is not natural should have a place in art," so Delsarte thought and spent half a lifetime in trying to discover the laws underlying that very naturalness which would aid the poor human physical body, usually a slave to conventional habit to outwardly and ideally express the thoughts and emotions of the inner being in its artistic relations. What represents nature? Has nature no standard? Do I represent nature? Does each one of you? Then nature has *many* forms. No! each one of us simply represents a creature of habit and mannerisms. Nature is ideal; seek for that ideal and train the body to it, and your work will be more successful. Mr. Mackay preaches Delsarte theories whenever he impresses us with the fact that acting represents the physical nature guided by the mentality of the being, but when he said the great *master* of elocution lived centuries before Delsarte and *he* wrote, "Suit

the action to the word and the word to the action," Mr. Mackay did not tell us that Shakespeare gave that advice (as we are all so prone to do) without instructing us *how* to follow it. It remained for Delsarte to search out the principles underlying the laws of nature, whereby that advice could be carried into effect by our imperfect bodies. Do not let the charlatans and misrepresenters of this great art blind you to the merits and inestimable value of its teaching but search the truth for yourselves. And do not presume to criticise any art which you do not understand and never have taken the trouble to study.

What is the relation of physical culture to gesture? To me it represents the keynote, the cornerstone, the foundation to all true gesture.

It is to gesture what the air we breathe is to us. It is the life, the vitality, the very soul of it.

In speaking of physical culture I must be understood as meaning that which is popularly, or shall I say, in some instances, *unpopularly* known as the physical culture according to the laws of Delsarte—expressive physical culture.

I can speak only of the merits of this one system, because *practically* I know nothing of any other. It is a rule of mine never to speak of anything I know nothing about. I entered heart and soul into the study of the Delsarte expression which appealed to every sympathetic chord of my nature, and have found in it everything to meet the needs of myself and of my pupils. It furnishes strength and physical control, and thereby mental and emotional control; it furnishes freedom of movement, and with strength, control, and freedom, must come grace. It also naturally improves the walk and carriage, and with all these desirable combinations, must come health, and what more can we desire as a foundation to our expressive work?

Ah! but do I not hear someone say, "this sounds very well; in theory it is excellent, but where do we find all these advantages exemplified?"

Here is Miss A., a prominent exponent of the system, who is so affected and artificial in all her movements, I should not care to be like her. Then, there is Mrs. B., another well-known Delsartian, who does not seem to be particularly strong, and is so relaxed in her movements that she always reminds me of a

wilted plant, and when she recites, her gestures do not express any more or half as much as the gestures of many persons I have seen who have never given the slightest attention to so-called Delsarte expression, and finally there is Mrs. C., who is one of our authorities upon all that pertains to Delsarte, and I should call her positively awkward with not the slightest claim to grace, strength, or physique, so how are we to believe in this wonderful system ?

Then, too, there is so and so who teaches the Ling system of gymnastics, and I call this exponent a physical wreck in appearance, possessed of stooping shoulders, prominent muscles and awkward gait. How can we reconcile these stubborn facts with all the virtues you claim for physical culture ?

It is too true that our exponents of the different systems of physical culture do not always embody in themselves the virtues they claim for the system they present, and those who study simply to improve themselves in their own expressive work do not always catch the true spirit of the teaching, and so give us a very false representation of that which is understood as the Delsarte system of expression, consequently we have many skeptics, regarding the valuable benefits to be derived from physical culture in its relation to gesture. There are those who do regard physical culture as a very good thing in itself but rather useless in its relation to gesture or emotional expression. But it is not to be wondered at that we have so many skeptics to convert, for is it not too true that the teacher, not only of physical culture but of voice culture, reading, elocution, and of many other arts we could mention, is too often a mere theorist, one who has read a great deal upon the subject he teaches, understands it thoroughly from a *theoretical* standpoint, but has never *practically* mastered it, has never struggled to overcome his own glaring faults and deficiencies, but nominally says to his pupil : "Do as I say and not as I do : this is an unsurpassed system I teach, and if you have the patience to apply yourself, it will be of inestimable value to you, but as for myself I have simply learned the theory of it, having ever been too indolent to work hard enough or apply myself sufficiently to master it myself, or I simply teach it to make money."

Surely the instructor of any art must lose a very large pro-

portion of his influence if he is not an exponent in himself of the principles he teaches, and certainly there is not the *shadow* of an excuse for the physical culturist not being a representative in himself or herself of all that is claimed for the system taught. It would be upon the same principle and just as sensible for a consumptive to claim to have a wonderful and sure remedy for tuberculosis and yet be dying of the disease himself.

But, not to digress too far from our subject, we will return to the direct relation of physical culture to gesture, but first, what do we understand gesture to be? Is it not a momentary action of the body or limbs, expressive of a thought, impulse or emotion? Does not gesture include the whole outward physical being taken in its various parts or as a whole, prompted to action by the inner emotional or mental being? Granting this, should not, then, that outer self be trained to ideally correct action, to enable it to give full, artistic expression of the inward thoughts and emotions? We must train our bodies just as the gardener trains his plants, trees and shrubs he wishes to grow to symmetrical perfections.

Conventionality and daily occupations rob us of a great deal of spontaneity, naturalness and grace, and how are we to overcome these difficulties except by physical culture? If a man or woman means to enter a professional career, either upon the platform or stage, granting that he has marked mental or emotional ability, and has a very bad carriage and awkward movements, is it not a detriment to his artistic efforts? Most assuredly, and how can it be regulated? I should say, only by physical exercises, for if the individual is told simply to straighten up, the effort will be strained and unnatural in effect, but physical exercises will regulate this difficulty by training the muscles to strength and artistic poise, building up the weakened tissues, and so produce an easy, erect carriage, without strained effect. All action should radiate from the center; the body representing that center, it is swayed according to the strength of the emotion, until the latter, seeking a wider outlet, flows into the extremities and becomes a gesture—the only natural and true gesture; but conventional or social life has a tendency to suppress all outward expression of the inner thoughts and feelings, consequently our bodies become inactive and misshapen from

disuse and lack of healthful and natural exercise. We do not expand to pleasure, contract to pain, rise to exaltation, and sink to depression, unless of an exuberant, impulsive nature, or the emotion be of a real, violent nature, when all thought of self is thrown aside, but when we attempt to depict the thoughts of another as expressed in prose or verse the body proves stiff and unimpressionable, quite incapable of outward expression, so then we must again resort to physical culture to train it to flexible movement, that it may perform its important expressive function properly. I think we never know just how stiff and inactive the trunk or body is until we attempt to exercise its different muscles.

I have considered the regulation of the body and deportment first, as the body is the most important factor to expression, it is the seat of the emotions, and emotion represents the strongest actions of the being, and in its expression usually calls for little action of the hands and arms, consequently the latter are but secondary aids to expression, because the emotion could be expressed without them, but *they* could not express intelligible emotion without the aid of the feelings in the body. When the body is correctly trained to suppleness and expressive action, the training of the extremities to correct gesticulation becomes simplified, as the physical exercises employed for the body regulate to a very great degree the movements of the extremities. To make my meaning more clearly understood, in all the movements, according to the laws of Delsarte, we have always before us the great law of opposition, every action of the body calls for an opposing action of the extremities, giving perfect balance and harmony to movement, so through the daily physical exercise of the different members to harmonious movement we learn first mechanically the outward forms of expression, which, by constant practice, afterward become our own natural, idealized form of emotional expression, but this perfection can only be reached through years of unremitting labor, which no theory in the world will ever accomplish.

While training the body to correct action, let us not forget those other important physical aids, the lower limbs. Have we not all found many difficulties for ourselves and for our pupils to make the feet act at the proper moment, to relieve them of

awkwardness? How many times they seem in the way or appear to be glued to the floor, and the lower limbs fail utterly to respond to the sympathetic action of the body? Certainly this trouble cannot be overcome except through physical exercise and training of the feet to proper movements; this is a branch in the art of training to gesticulation too often neglected. In my opinion the lower limbs are next in importance in expressive action to the body and must act in unison with the latter for harmonious effect. The knees represent the emotional centers of the lower limbs and if the chest be relaxed the knees and the muscles of the lower limbs should be correspondingly relaxed; if the body be firm, heroic, then the knees should be firm and strong; if the body expresses vehemence or excitement, the knees should express the same by a firm, curved active action forward; in fact, *every* action of the body must have its corresponding action in the lower limbs; the feet, too, must be trained to free, untrammeled movement by exercises in unison with the movements of the body, and corresponding with the tempo of speech. The amateur actor usually finds his feet sadly in the way, and particularly so at his entrances and exits; then, too, we should surely learn to walk well, and how can all this be accomplished correctly and well except by expressive physical culture?

Our next expressive aids to gesticulation are the eyes and head; expressive of the direct *mentality* of the being, and the first aids in locating objects in descriptive gesture; and here, too, physical culture finds a place. If the muscles of the eyes are weak and the gaze will not readily concentrate, the muscles must be exercised to enable the eyes to perform their expressive function. So too with the other features of the face, only the judicious practice of muscular action will render them mobile and artistically expressive under artificial emotion. We see individuals with naturally expressive faces, who wholly lose that power of expression under an assumed sentiment or emotion.

Physical culture I also consider a very necessary aid to the graceful, easy action of the head upon the neck; the neck muscles from various causes are usually stiff and angular, so that it is very essential first to learn to relax them, and afterwards to control the movements according to the dictates of the will, that the head

may move intelligently, and perform its oppositions to the body and to the other extremities with correctness and grace.

Lastly, we come to the consideration of the relation of physical culture to the arms and hands ; this relation I regard as a very important one, for these members so frequently fail to perform their mission with intelligence and skill in perfect sympathy with the thought to be expressed. Yes, this lack of sympathy with the thought or feeling is a common error. We see the hands and arms raised, often with a curved graceful action, and carried to a certain position with mechanical skill, but wholly out of sympathy with the thought which prompts the movement, when probably the arm should be strong and vigorous in action, showing us plainly that the gesture is wholly mechanical and does not emanate from the thought or feeling within. This brings us back to the idea of emotional thermometers, the elbows representing the centers of emotion in the arms, as do the knees in the lower limbs, so if the feeling to be expressed demands a firm, active chest, and firm, active lower limbs, must not the action of the arms be vigorous with firm, strong elbows, to correspond with the other active members, or *vice versa?* Ah ! surely this is the secret of true artistic gesticulation, this law of symmetry and correspondence ; master that and the rest will regulate itself. We all know the varied faults in gesticulation, the meaningless and inanimate wave of the arm, the angular and pump-handle like gestures, the graceful but meaningless curves, the stiff, awkward and inexpressive hands, and many other faults scarcely necessary to enumerate here, so we will proceed with our subject, to ascertain what physical culture can do for these unruly members ; there is no doubt it can accomplish the same great work for these as for other active members. I think we scarcely realize of how many movements the arms are capable until we begin to physically exercise them. Among the commonest faults I find are weak elbows and unmanageable hands, and allow me to say here that I think a great many teachers of the Delsarte system do not pay sufficient attention to strengthening the emotional centers. I think, in many instances, too much relaxation is taught and too many curved actions are indulged in ; perhaps it is not practically understood that relaxation is only necessary so far as it shall enable us to gain control over the muscles by the exercise of the

will, and to save the vital energy by permitting the muscles to rest when not called upon to act, so as not to allow those muscles to be governed by an uncontrolled nervous force contained in the muscles themselves ; farther than this the practice of relaxation is bad.

Conventionality cramps the action of the upper arms, they are seldom used above the elbows, consequently the muscles become weak from lack of exercise and the elbows either become angular or aggressive in action or weak and inactive, therefore too much relaxation and the practice of curved movements but accentuates the difficulty ; that which is a curve in a mechanical exercise becomes an angle in gesticulation, and that which should be a strong, straight gesture becomes a curve, because the elbow, or emotional center of the arm, is weak and incapable of expressing a strong sentiment, so that I would advise only enough exercise in relaxation to free the muscles and place them under the control of the will, and that unless a person is inclined to be very tense not to continue the daily practice of such exercises after their object is accomplished, but to practice those which will strengthen the muscles and compel a straight arm and firm elbow rather than the curved, because the natural tendency of the arm is to curve in sympathy with the normal body. I can frankly say I have taught many individuals who could not straighten the arm and hold it so for even a few seconds, until enabled to do so by the practice of physical exercises. In expressive physical culture we hear a great deal about the vital or physical, emotional and mental, and the three divisions existing in different parts of the body. For instance, we hear that the head is mental, the chest emotional, and the lower limbs vital ; that the feet are mental, the knees emotional, and the hips vital ; the hands mental, the elbows emotional, and the shoulders vital, but of what possible use is such a theory if we do not practically apply it in our expressive work. Surely these divisions exist, and that knowledge, graciously imparted to us, should direct us how to train these parts to act in harmony, guiding us to the truest artistic principles in expression. If the emotional side of the nature is acting, must not the chest, knees, and elbows all be in sympathy with each other, and if a gesture is made should not the elbow be the active center, and given point of departure to express the emotion ?

If the mental be supreme then should not the head, hands and feet be in sympathy, and gesture proceed from the hand, guided by an easy action at the wrist; and if the action be vital or physical in idea should not the hips and shoulders be most active, while the gesture would proceed directly from the shoulders?

And now, to have a general summing up, I should say that the relation of physical culture to gesture is to give us physical vitality and grace, to teach us the law of harmony and correspondence, to give us perfect control of our bodies and arouse within us a keener sensibility, to become alive to the feeling within, to awaken the very soul, by calling into play and developing muscles and parts of the body which were never used before; to act in harmony with the mind and the emotions.

By exercising the facial muscles we teach the countenance to express and the eye to glow with the intelligence of the thought within, and by the same process the fingers become sensitive to feeling, giving delicacy to the touch and symmetry to the hand, we learn to carry the thumb properly, and therefore artistically, and to give life and elasticity to the movements. By exercising the arms they become developed and strong, and we are thereby enabled to use them easily and gracefully, in sympathy with other active members of the body.

In short, no art can be acquired without paying strict attention, in the beginning, to mechanism and technique, and, to me, physical culture represents the technique of gesture. We learn to gain control of each active part, and teach it to perform its expressive function correctly, and therefore artistically. The physical nature is taught to unconsciously respond to the inward nature by giving ideal outward expression to the inward sentiment or feeling. We are constantly training our own nature to the ideal, and, in time, learn to know no other expression.

Without this mechanical physical practice we simply depend upon our own imperfect habit or idea to portray the ideal, and therefore fail; or, if we attempt to use our knowledge without the actual practice, the artistic effect is ruined by the conscious consideration of the physical being, and becomes wholly unnatural and strained. So I should say, do not be afraid of the mechanical means by which all true art must be gained; although,

of course, we must study far beyond mechanism to reach anything like perfection. Too many stop in the middle of it, and there remain.

When called upon to do an artistic piece of work by all means lay aside the mechanism lying behind the art, and enter into the spirit of it with all the heart and soul, unmindful of the physical aids. But remember that expressive physical culture is the life, soul and vitality of gesture.

DISCUSSION.

MARY HOGAN LUDLUM: "Eloquence," we are told, "is the gift of Nature," and must be left to her direction. But nature unaided by art, has never yet produced a perfect orator, nor has she approached perfection.

"Gesture has been called, "The language of Nature." We might speak to a foreigner all in vain, but the outstretched hand and smiling countenance are understood by all.

The degree of perfection by which the art of gesture was carried by the ancients is shown from the challenge of Cicero by Roscius—the latter contending that he could express the same idea in a greater variety of ways by his gestures than the former could by the use of words.

How many men ever stop to think that they cannot possibly make a single gesture with the unconscious grace of a child. We are constricted from head to foot.

Goethe says: "All art must be preceded by a certain mechanical expertness." It is not enough to know the rules of an art, but he who would master them must make them his own. The human body should be put under perfect control—such control that there will be complete freedom. A freedom of one's self from one's self. Hegel says: "My body is the medium through which I communicate with the outer world. If I would realize my intention I must make myself capable of rendering this subjectivity into outward objectivity. My body is not naturally fitted for this, it conforms only to the physical life. The organic and physical impulses are not yet under control of the perfected impulses of my spirit. My body must first be trained for such services."

In the matter that has been offered we have three points, each of which affords abundant material for discussion ; physical

culture in itself, gesture in itself, and physical culture in its special relation to what we understand by gesture. The most general and most important immediate end of physical culture, which is health, may be attained in a hundred ways. The farmer attains it one way and the mechanic in another. The physical culture required for their avocations is acquired by the very exercise of the avocation. So also is it with other kinds of bodily fitness demanded by particular aims.

John Boyle O'Reilly, the poet-athlete, is held responsible for saying that the best preparation for boxing is boxing, and the next, walking; for rowing, first rowing and then walking. Are we then simply to say that the best kind of physical culture for gesture is to be found in gesture? Undoubtedly so. But what is gesture? It is a very complicated thing and does not enter in its fullness into the needs of the life of many. Gesture is the bodily expression of any act of perception or volition. Gesture thus covers the whole range of the passions and of the emotions, if we wish to distinguish them from the passions, as also the field of thought. How far it may extend into the indefinite realm of thought we cannot tell. No man has tabulated the complex states of feeling that arise from the conflict and coalition of the few primary passions and emotions; and moreover the spiritual, purely intellectual thought wings its way through the ranges of being from the mote in the sunbeam up to the Creator of the vast universe. Gesture, then, is not a merely mechanical movement that repeats itself like the fall of a steam hammer, like the pulling of an oar, or the striking of a blow. It varies with the thought, emotion, passion—and as we have not been or shall not be able to tabulate the variations of thought and mood and sentiment, so we shall not be able to map out the complex labyrinth of movements that go to make up the totality of the possibilities of gesture as the natural bodily expression of the soul's inner workings. We can describe the line of movement necessary for the best stroke of the oar, and we can develop the muscles in such a way as to make the stroke most effective. But gesture is the bodily expression of the personality in its varying thought and feeling, and who will tell us the physical culture that will render that expression most expressive?

We have discovered a few, a very few, of these bodily expres-

sions, and we have made diagrams of them to aid our memory. But what we have done is very little and what shall still be done will be very little. And there are a hundred thousand gestures we make spontaneously every day which cannot be drawn on paper or described in words. Now, understanding what we mean by gesture, the question comes, "Is there a physical culture which will give us ease in reproducing both the gesture we have discovered and tabulated to suit the thought, and also the ten hundred thousand gestures we make unconsciously and which we shall never discover to tabulate. We believe it to be a physical culture or the bodily exercise that will give us the most perfect command of the whole body—head, shoulders, fingers, etc. The most expressive gesture is not the blow. The slighter the gesture, the more of the spiritual does it express, the more of the higher man. The highest thought is contemplative, and the gesture of contemplation is absolute repose.

The body needs educating as well as the mind. How can we do this? By taking physical exercises, to gain strength and movement, then æsthetic gymnastics to bring about the easy harmonious action of the whole body. What kind of exercises are needed. Certainly not straight line motions. Call to mind such exercises. A class stands to take its work—elbows drawn back—fists clenched ready to be thrust out, then back again, and such a jerk! Did you ever see a little child with its unconscious grace make such movements? Let us have the exercises that move in curves, a drilling of the body until every muscle knows and does just what is expected of it, then when so completely under the will every movement will have a meaning. But will not this make us mechanical? Did the learning of the alphabet make us mechanical? Does a great singer think of what muscles he must use, or a pianist think of how tired he used to get until those fingers were made flexible and the strength attained in the wrist? It should be constant practice with us to acquire control over this body. Then when we stand before an audience, it is heart-work and not head work, showing the work that is accomplished and not how it is done. "An artist shows no effort."

MRS. GENEVIEVE STEBBINS: I wish to call the attention of every one present to the curious fact that physical people are

heavy-handed and heavy-footed, and the reserve that comes from the highest breeding is attained only by making the vital parts hold the whole body; so, curiously enough, vital people are the ones who do not use the vital parts to express themselves.

MRS. A. B. CURRY: As I listen to these papers, the idea comes to me, that it would be most interesting if the Convention would in some way touch this side of the question: What is the relation of technique to the mind manifesting?

MISS BURNS: I should like to ask, why are so many physical culturists either awkward, or consciously graceful? They do not exemplify their own teaching.

S. H. CLARK: I think the last question and Mrs. Curry's are identical.

While I am prepared to accept much of the theory advanced this morning, I believe the great reason for so much affectation that prevails and is so prominent, is the calling the attention of the pupil to the means by which the effects are produced. I am not alone in this view. I wish to call attention to the fact that it is the almost unanimous expression of the pedagogues and psychologists of the world. Remember, that our art is a different art from all other arts. We must learn to draw a straight line before we can make a picture, but I believe that the awkwardness of a pupil comes, not from lack of technique, as that word is commonly understood, but from lack of power of concentration. If you educate this power of concentration the awkwardness will in most cases disappear.

No more graceful people ever trod the boards of any theater than the Schaeffers, or the Arabs of the Wild West Show at the World's Fair. I never saw such grace as they exhibited, and they have spent their lives in heavy exercises.

MRS. LAURA J. TISDALE: Truth of expression is that which we should attempt to attain, and the physical exercises naturally demand exactness. In that exactness comes mental training and mental grasp. If we attain that all the rest will follow.

MR. TRUEBLOOD: My idea of discussion is to get at the truth as nearly as possible. I wish it understood that I am most thoroughly in accord with what has been said in these papers, almost entirely. As a believer in the principles of Delsarte, it seems to me that the teachers of Delsarte and this Convention ought to

determine some things in regard to terminology used over the country in regard to Delsarte.

What does it mean when anybody says to you he is taking "Delsarte?" It sometimes means Delsarte expression, sometimes means Delsarte physical culture. It seems to me there ought to be some modifying terms added to the word Delsarte, that the one thing ought to be called Delsarte and the other ought to be called Mackaye, or whoever invented it. Let us know where we stand when we say Delsarte or Mackaye.

Another point forcibly brought out in the paper calls attention to the overgrace sometimes exhibited by persons who have been through a careful course, or it seems so, in æsthetic gymnastics. I have seen a great many of these persons, a great many in college classes, and it has almost invariably been, that in making their movements in gesture, or the expression of the thought of the author, they go a long distance to get the gesture. They go around by Chicago to get to New York, as it were. There is too much time in getting to the point. I believe there is a great deal of grace in straight lines, and it is necessary to get vigorous action to use straight lines. There are joints in the hands and fingers that will assist in making that movement out in straight lines, and there is grace in it because there is force and expression, and it means what you intend people to understand you to mean, and people do not think what you are trying to do. I lay down as a general principle, that anything that calls attention to the way you are doing a thing from the thing or thought itself, ought to be eradicated.

THE EDUCATIONAL VALUE OF BEAUTY.

MYRA E. POLLARD.

I want you to help me consider in how far physical beauty has any vital, direct, practical bearing for good upon our living. In so far as its effect is remote or abstract is it insignificant? In so much as it is neutral or without tendency to elevate is it not educational? My subject is "*The Educational Value of Beauty*."

The object of education is to develop toward the ideal, and I might become still more causative, and say that the object of

living is to be educated; for surely life is valuable only in so far as it is receptive, expansive, illumined.

There is with all of us at least an occasional moment of white heat when we feel that we would surrender everything, life itself, for a comprehension of truth; for we realize at such moments that the absorption and demonstration of truth constitute the entire sum and sweetness of life, all else being null, negative, void.

"One right thought is worth a hundred right hands," said Euripides, and an accurate insight into any subject will also afford us an assured outlook toward all other subjects; for all truth is one, and we are not only enlightened by the luster of the single fact or thought gained, but by its irradiation to all other facts and thoughts.

The object of education is to develop toward the ideal.

By the ideal, of course, I do not mean the visionary or unpractical. There is an ideal of bread-making and potato-growing, just as much as of picture painting or harmonic construction; and the essential purpose of any department of education, whether manual, professional or artistic, is to realize the ideal of the subject which that department represents.

The design of a mechanical education is to produce the perfect artisan, to achieve the ideal of carpenter-work, or plumbing or masonry. The purpose of a professional or artistic education is to realize the perfection of potent healing or facile or brilliant argument; to approximate in conception and execution ideal harmony, color, oratory, rhythm.

Nor does it matter what our conception of education may be, whether disciplinary or inspirational, restrictive or liberative. It is always the aim of any coherent scheme of education to train, to stimulate, to inspire, or whatever the evolutionary process may be, towards some ideal.

Now, as has been said, any special fact or item of truth radiates out and relates to, and to a certain extent illuminates, all truth, so that not a single brain pulsation is any more lost in its indirect influence than in its immediate achievement of thought.

And so any ideal of perfect performance, no matter how restricted and apparently insignificant that performance may be, refers and intrinsically relates to all other ideals of conception

or action. It even relates by suggestion and implication to *the ideal*, as we say in the abstract, that term which perhaps no one can analyze or define, but which might be described as the sum and unity of all possible perfections of imagination, desire, aspiration. And it is the reaching out and expanding toward this ineffable good that imparts to life its zest, freedom, dignity, and gives man whatever greatness he attains.

All education, then, seeks an ideal, and all ideals are related, but the more limited and directly utilitarian the scheme of education, the more restricted is its particular ideal, the less does it represent abstract perfection; and the more liberal, impersonal and unselfish the culture, the more does its ideal harmonize with and stimulate to the great Ideal.

This is the highest outcome of all special forms of education or of education in general—that the recipient shall come to be in closer connection and deeper harmony with THE IDEAL, which term, as I say, I do not pretend to define, but which we all apprehend.

And so, I take it, the liberally educated man, he who is described as knowing something about everything and everything about something, is not cultured by virtue of this accumulation of details of knowledge or accomplishment, but because of the illumination he has received through these channels from the central Light from which they emanate; because they as media have put him into quicker touch and more constant connection with absolute intelligence, refinement, perfection, with THE IDEAL.

Now Beauty is the demonstration of the ideal. It is the realization, to our perception and senses, of abstract perfection. This is true of all particular beauties, or of Beauty in general.

Ideal harmony, for example, is interpreted to us through beautiful compositions; ideal rhythm through beautiful poetry; ideal proportion through beautiful architecture.

Every beauty is but the expression of some ideal, the realization, to just so great an extent as it is beautiful, of the abstract perfection which it interprets—ideal sound or figure or fragrance or light.

But, as all ideals are related, and as all lead back to the great Ideal, so any beauty interprets to some extent all other beauties;

and moreover, and this is its chief value, directs through its own specific ideal of harmony or form or color, back to THE IDEAL, that infinite unity of perfection of which harmony, form and color are but fragmentary expressions.

So that, in listening to a fine orchestral performance, for example, we not only seem to vibrate in unison with the exquisite physical chords and measures, and our whole being to thrill with the perception of ideal harmony and rhythm surpassing the actual, but we apprehend something beyond even ideal harmony or sweetness of sound, but which sweetness of sound seems to symbolize, an infinite majesty or glory or pathos, as the case may be. We have been transported through fleeting physical sounds and their more perfect prototype of harmony, to the absolute reality which they both interpret. We have touched the skirts of the Ideal.

It is so with every masterpiece of art. Our greatest gain in a perfect painting is not our appreciation of present shape and color, nor even the apprehension of possible form and coloring, but an indefinable inspiration, far beyond any projection of line and light, either actual or ideal.

And so any artist will not only be a better painter for loving music, but a better man for knowing and loving both arts. And this, I take it, could not be true, did not both painting and music lead back to something infinitely exceeding their own compass, infinitely excelling their own attractions, a something which it is good for us to know just as far as we can.

What is it that sometimes seems to leap to meet you from the surface of a picture, that flashes there from a shining face, or the soft, dark eyes of an animal, or the crimson glint of a cloud? How is it you stand suddenly abashed, rebuked, shamed, for the sordidness and smallness of your living? You have suddenly fronted your Ideal. Through a suggestion quite remote to the immediate purpose of the painting you have been lifted for an instant out of your impotent performance into your own potency and possibility. You have stepped from dull trifling into vivid reality. As Mrs. Browning says:

"At Art's divine first finger touch
You let go conventions and sprang up surprised,
Convicted of the eternities."

We hear a spirited strain of music; our cheeks flush, our nerves tingle. It quickens, deepens, beats with more imperial chords. Our pulses throb faster. We feel a mighty instinct of freedom. We feel as if a thousand fetters had been shaken off. We feel as if we could tear apart our bodies and stride out. The harmony sweeps and swells; the music grows majestic, dominant, supreme. The instinct to freedom becomes an irresistible impulse. From an individual inspiration, a personal proclivity, it rises to an aspiration for humanity, a national devotion, passion, consecration. The Marseillaise is sung. France is free!

And what has all this to do with physical beauty as a factor in education? Everything.

Before a body like this, I take it, it would be an impertinence merely to enumerate the apparent advantages of fine physique, even from an educational standpoint. The effect of such a discussion would be entirely ephemeral. No, let us touch the verities, if only for a moment. If I can propound one single principle with convincing distinctness, and establish it with assurance, we shall have made an absolute gain, however slight. To expand mere hypotheses is fruitless, but could we find out whether the proposition in question has any foundation in actual fact, could we discover a truth, and know it, and know that we know it, and feel that we should believe it forever, that were of consequence.

If we can discern the rational basis of the influence of beauty, if we can convince ourselves that it is positively educative, and highly educative, we shall not only have added one item to our information, but one impulse to our experience. For I am sure with this conviction we should differently estimate the importance of physical beauty in ourselves and others, in individuals and nations. We should more foster it, aspire to it, appreciate it.

The whole argument lies along the line of the law of correspondence, though not coincident with it. The law of correspondence shows a strong analogy between the phenomena of thought and matter, so much so that the material sometimes seems the counterpart of the mental. Varying shades of sentiment and phases of emotion discriminate themselves to a nicety of outward manifestation, even to picturesqueness of resemblance; and we find deep passion rendered by depth of gesture and tone and color, aspiration attempted by ascending curves and chords, and delicacy of con-

ception achieved by daintiness of manipulation, and so on. So that each beauty of expression seems the exact image and reflection of a mental counterpart.

The law of suggestion, however, is broader than the law of correspondence. It may direct to the original not by similitude, but by contrast; not by equivalence, but inefficiency; and not at all necessarily through a material medium, as in correspondence of expression. External beauty to invoke its ideal need not be similar to it, but may suggest rather along the line of contrast than comparison—so that deep shadows will sometimes seem to involve wonderful light; absolute silence to be pregnant with terrific potency of sound, and the veriest crash and roar and din of storm or battle but the concentration of an omnipotent calm.

And beauty, though inadequate itself, may suggest the divinest ideal, as the faintest little bird-note will recall and forecast a complete chorus of pulses and trills and warbles, and as the scrap of sky between the housetops announces the whole wide firmament and boundless space beyond.

Nor while beauty must be concrete does it need to have a material form in order to be the incarnation of the ideal. A beautiful argument is as much a demonstration of ideal logic as a beautiful statue is of ideal form, and beautiful action may be said to be the demonstration of ideal virtue.

But whatever the line of transmission, correspondent or suggestive, beauty is ever the conveyance of the ideal. Now, if the object of education be to develop toward the ideal, and if beauty be the incarnation of the ideal, then beauty by its very nature is essentially educative. It educates in two ways—first, by reproducing its own type; second, in accordance with its intrinsic nature, as I have tried to show, by revealing a type beyond itself.

Directly and primarily, however, beauty educates by reproducing its own type. Good music begets good music: good art good art; nor is there any more hopeful sign of the times than the popular concerts, fine public buildings and galleries, and university extension courses, which are gradually familiarizing the general mind with the beautiful types of music, art and literature. The people thus become familiar with the form of beauty in some given direction, and by an inherent instinct for good they like that type better than a worse one—they demand its continuance

and permanence ; they reject an inferior type, which they come to esteem as trash, and thus they establish for themselves a superior standard, hardly knowing why, like a child brought up in an atmosphere of refinement and intelligence, and unconsciously absorbing courtesy and culture with every breath, whom a breach of good breeding offends, though he perhaps perceives no reason for the distinction. Incidentally and eventually both the public and the child interpret the significance of the delicate forms to which they have become accustomed, and thus imbibe the ultimate lesson which delicate forms of art or action have to impart. The dissemination of beautiful models is of tremendous importance in national development.

Now physical beauty educates precisely as all other beauty, by reproducing its own type and by interpreting the ideal. Being a subordinate species, however, it not only conforms to but diverges from the genus. I wish to take up these points of unity and divergence.

If the exhibition of forms of beauty is important in national education, the presentation of the beautiful human type is of paramount importance. The lesson is in the vernacular, so to speak, and does not require translation through intermediate forms. Instead of being inspired by remote suggestion, we are stimulated by immediate example to reproduce in ourselves those physical perfections which we see and admire in others. Modern education is largely visual and illustrative, and perhaps the supreme object lesson of a nation would be the production of beautiful individuals—the embodiment and portrayal in certain members of the shape and strength and grace which all ought to attain.

One cannot enter a gallery of antique art, with its towering emperors and bounding nymphs and gladiators wrestling in eternal energy, without acknowledging the superlative grace and power of these former types, and admitting our own puny physique in comparison.

And I never come across a fine specimen of American Indian, which one still sees occasionally—or look upon the pictures of such models, which are numerous enough, but that I feel that I would almost give ten years of our conscious, stifled life for even a few moments of the impudent strength and furious physical vigor of the barbarian.

If this tremendous throbbing vitality could be retained and subordinated and controlled for mental uses, we might then know what living really were. Physic平turists have a magnificent mission in establishing physical proficiency.

Beauty of person, too, reveals and directs to the ideal, as all beauty does, with this distinction,—that, whereas any other specific beauty, as of tone or touch or color suggests some phase of the ideal, the beautiful human suggests all phases—implies all experience—announces every attribute we admire—comprises within its scope of reference, sweetness, strength, poise, peace, hope, ambition, aspiration, infinity itself.

For we find

"Collected and assumed in man
The firmaments, the strata and the lights,
 . . . all the trains
Of various life caught back . . .
Reorganized and constituted man,
The microcosm, the adding-up of works!"

A certain soft color will soothe, a particular strain of music inspire, delicacy of taste and touch satisfy. A beautiful face and figure will do all of these and illimitably more. They will calm, control, impel, inspire, delight—in short, put one in touch progressively with the infinite ranges of the ideal.

Nor do I refer to the transfer of thought or emotion in conscious communication, but to the inevitable revelatory power of a beautiful person in itself. I say inevitable; I mean, of course, to one who can see. The whole sweep of Niagara would not be effective to a blind man. There is no limit to the expressive, the suggestive, the elevating power of noble physique.

For what is beauty of person? I conceive that it does not at all consist in mere prettiness. Prettiness is sometimes a constituent of beauty, but it is partial, transient, superficial. It is incomplete, a mere attribute, and so, like any other insentient beauty, as a song or a painting, it suggests but one phase of the ideal—never by any possibility does it incorporate and illustrate and typify the very ideal itself as true human beauty in the highest sense does.

Mrs. Whitney, in one of her stories, makes one character exclaim of another: "Desire is beautiful. She never stopped to be pretty."

A merely pretty face may suggest something lovable, something attractive ; but never all love—never the center of attraction.

Real beauty must contain an element of dignity. It consists, perhaps, in perfect symmetry of proportion (of feature and figure) combined with harmony of color. It includes a certain nobility of aspect, and it implies as an antecedent, absolute health.

Like the consistent trinity of the good, the true and the beautiful, the existence of one of which in any essence implies the presence of the other two ; so physical beauty may be said to be a concord of harmony (of proportion and color), dignity of aspect and health of substance. For perfect beauty does presuppose physical health.

It would seem at first touch that the converse of this proposition were not true and that while genuine beauty could perhaps not exist without health, health did not necessarily involve beauty of person. But I fancy, in a broader sense, that even this assumption is true also ; for I suppose that perfect health is consistent only with ideal proportions — of chest and muscle and organic construction, for example—and also with the erectness of carriage and freedom of motion and mien which attend nobility aspect. I do not care to carry this analysis too far, but at any rate, we may be sure that beauty for its part looks to physical health as precedent.

A vigorous circulation imparts just the right tinge to the cheeks ; a well developed torso implies precisely the artistic proportions of chest and waist ; and the normal access of muscle for health, induces those soft curves so indispensable to beauty of contour, and so important in flowing lines of motion. The *normal* access and development, I say, for beauty is preeminently normal in its manifestations—never extreme or eccentric. When the natural, ruddy glow of the cheeks deepens to a hectic flush or fades to pallor, it ceases to be purely beautiful in just so far as it becomes abnormal or unhealthful, and the excess of muscular development of any member produced by certain sorts of gymnastic exercise is as unbeautiful as it is unnatural.

And then real beauty, educative beauty, must of course be genuine, not merely a specious appearance. Accumulation of

paint and powder and padding, however artfully disposed, does not constitute beauty. It does not even very successfully simulate it. Such counterfeit, for one thing, is inconsistent with that nobility and freedom of mien which is an essential of beauty. It might also be urged to be inconsistent with health. And certainly the moment the sham is discovered, any inspiring or vigorating or educative effect from such assumed beauty ceases.

No, by physical beauty I mean the approximation to perfect symmetry of physique, and accompanying that, a sort of joyousness and regality of bearing, and a wholesome, hearty soundness of function and condition.

Do you realize how reflexly educative such beauty would be to the possessor, as well as inspiring to the observer?

This is in fact the second point in which human physical beauty differs in its educative function from all other beautiful things; namely, that in addition to unveiling to us an abstract ideal which its own perfection suggests, it instils or should instil a heartier, truer, finer manhood and womanhood into both bearer and beholder. For to the former the possession of beauty in its highest form necessitates vigorous health, it includes dignity of mien and demeanor, and it involves in its own domain at least, genuineness. And the one who sees such beauty admires and aspires to a more complete manhood it presents, as well as the actual attractiveness of physique.

And then, according to law of correspondence again, as high sentiments demand high attitudes and gestures, and breadth of concept requires expansive expression, so the very assuming of noble attitudes and action will induce the state of mind which they portray. And the striving for the approximation to an entire beautiful exterior surely could not fail to induce and increase graces of spirit.

"No act indicates more universal health than eloquence," says Emerson, and I might say — No condition indicates more universal health than beauty. It is an exponent of normality, of vigor, of completeness. It implies and induces a more genuine, satisfactory, symmetrical development of personality as well as person.

We have no business to be fragmentary. We have no right to specialize in one direction to the exclusion of all other develop-

ment. We are not incarnate demonstrations of erudition, no, nor of athletics either—nor even of eloquence. We are men and women, and what we want is to attain a sort of ready, thorough, alert, all-around manhood and womanhood.

We have no business to side-track off into dreamy deserts of abstraction, nor to isolate ourselves on crags of eccentricity. The theorist who, with hollow tones and retreating chest, advocates the advantages of physical culture; the college professor who violates the commonest laws of decency and delicacy in details of his personal appearance; the Delsarte teacher who publicly prescribes poise and relaxation, and who in private life is cross, nervous, and unsettled in character and conduct—all these are examples of a fragmentary, partial development, of incompleteness, one-sidedness, abnormality.

And I hold that in so far as a human life—mental, moral, and physical—is complete, in so far will it be beautiful and *almost* in so far will it coincide with absolute beauty of physique. At any rate the connection is close enough to incite us to aspire toward physical beauty as ardently and to strive for it as zealously, as studiously, and I might say, as seriously as we can.

I think our conception of a liberal education is broader than formerly. We desire æsthetics as well as didactics, and demand that the instruction be true in a more vital sense than to present an accumulation of facts. Imagine a person of fine native intelligence improved by cultivation and possessing, too, the beautiful physique, with its accompanying graces, which I have tried to indicate. To such a one the old saying might be applied with extended significance—"To have known her (or him) was a *liberal* education."

DISCUSSION.

MR. BOVEE: This is a very broad subject, and one particularly interesting to Americans, who have not the deep-rooted culture of the old world, but who have the energy, the intelligence, the spirit to make all good things a part of themselves in the course of time. But it will take time, and in the meantime we are growing, and want the right environments to grow in. Surrounded as we are on every side by utility we want more of beauty, true beauty, beauty of all kinds, beauty in every form, beauty like that of the World's Fair, uplifting and satisfying, and

which goes hand in hand with the broadest *kind of culture*. But as Miss Pollard has treated the educational value of beauty from a standpoint of physical harmony in physical development, I will try to keep to that consideration of the subject, although I find it hard not to discuss it more generally.

In considering an individual from an elocutionary point of view, we need to approach him on three sides, namely moral, mental and physical. We have an accepted standard of excellence which we will call the "ideal" in each of these departments of training upon which to build in working for *perfection*, except in the *physical*.

Now in striving for the "*ideal*" *beauty* which Miss Pollard speaks of, it seems that there must be a recognized model. We have fashion to contend against, which is a following after novelty, often opposed to comfort, health and convenience, but appealing to the *eye*, and a desire for change; it is a power, and any opposition to this power, or deviation from its rules, is apt to call down upon one the epithet of crank, eccentric, ridiculous. To avoid this is it not necessary to have a type or model upon which to construct the ideal if not representing it, and which is *authority*? Otherwise we become subject to the influence of personal caprices of like and dislike; as for example in a matter of pronunciation, one pronouncing can't—can't, or laugh—laf is said to be affected by one whose environment dictates can't or laf. But the dictionary settles the dispute and *rests* it on *authority*. We are creatures of environment, and it is environment that often settles taste. Then to stimulate a desire for an *ideal*, we must look to the environment, making it one of *beauty* which is the result of the highest and broadest artistic cultivation. But to come to the practical consideration of the "*ideal*." Realizing that we must have a standard in every art, what shall we take for our standard of physical harmony or beauty? Dr. Sargent, of Harvard College, has been working for a long time to answer this question, but I have not yet heard of his success. It will not do for each of us to set up our own individual ideal, for then prejudice and partisanship would be at work immediately. We must have a standard of excellence which overrides prejudice or fashion and establishes an ideal which rests firmly on a foundation of truth consistent with the progress and life of the Nine-

teenth Century. Rests as firmly as the works of recognized masters in music, painting and literature.

"That is the best all-round man we have," said a prominent director of a large gymnasium pointing to a young man having *no* point of resemblance to our mental idea of manly beauty. "Then I am very glad there are not many of the type" was the reply.

"What an embodiment of physical grace is Mme. B." says some one. "I do not agree with you," says some one else, "she is horribly affected and self-conscious." Plainly we have run against something here. Is it prejudice or ignorance? But having set up a standard or ideal, and placed it in every educational institution in the land that all may become familiar with it, and learn to love it, there will be no prejudice and a practical incentive to the value of beauty in education.

MISS FIRMIN: I deeply enjoyed every word Miss Pollard said. I thought while she touched upon the education of sound, she emphasized more the beauty in regard to sight. I feel so deeply on that point; we are not valuing sufficiently the educational value of sound. She said, to the person without sight Niagara was a blank. I feel I can say from experience that to sit and listen to the magnificent roar of Niagara is sufficient to suggest to the imagination all the sublimity and grandeur of Niagara Falls. If you sit by the gurgling brook and listen to the birds, all the beauty of the summer landscape is suggested.

We ought to cultivate all the senses, and let beauty come in through the ear as well as the eye, and every sound of the human voice suggests something. It is with me that every voice suggests a color. Some voices are beautiful to me because they suggest beautiful color, others are colorless and suggest nothing.

MISS STILLWELL: All the beauty known to human beings by sight, I think, can be known and multiplied by beautiful sounds. I agree with Miss Firmin.

MR. NEFF: I agree with everything that has been said; I do not know that I agree with everything implied. I do not know that that lady gave us any insight as to how this beauty was to be verified. How to get it is the main question. It seems to me we are not to imitate it directly, but it must be organic, we must grow beautiful rather than be beautiful by direct imitation. I think there has been a mistake made on that point.

HOW I TEACH ELOCUTION.¹

JAMES B. ROBERTS.

DISCUSSION.

MR. HENRY M. SOPER: Owing to the absence of Mrs. Kelso I have been unexpectedly invited to open the discussion of this paper, and having no hint of the nature of its contents till now, my remarks must necessarily be scattered and fragmentary. Long before I began my professional career I had heard of the name and fame of the reader of the paper, and in view of his time-honored record as an able elocutionist I felt no small sense of delicacy in venturing to disagree with him on some of the points he has advanced. In regard to the method of breathing mentioned I would say that after years of careful study and observation of the many systems and theories I have been led to drop all the various inventions of man and come back to nature's methods as best shown in the breathing of children, savages, and animals—*i. e.*, simply inflate the lungs naturally without hoisting the chest or shoulders, expand the whole trunk of body with the greater expansion of that part of the body surrounding the diaphragm, and in exhalation simply reverse the process of inhalation.

A lady crossed the Atlantic to learn of an eminent French teacher his great secret of success in teaching breathing. He told her all in four brief words, "Madam, fill your shaket (jacket)." We should caution pupils not to overfill the lungs but to keep them fairly supplied with air at all times and thus avoid a too common fault of weakening the utterance at close of a sentence or clause.

In teaching the consonant sounds we should aim at elasticity, flexibility, and ease. Too violent practice upon these elements is apt to retard any easy, fluent utterance. In articulation as in all forms of expression the art should conceal the art.

The topic of vocal culture is too great a theme to more than briefly mention in this connection. Do not attempt to push or pump out the voice. Relax the throat and chest muscles, and by

¹The Association has no report of this essay.

a spontaneous action of the diaphragm and its motor muscles let the voice pour out freely. Do not hamper pupils with too much technique in voice production. It is better that they know nothing about the term "register of voice" and that they do not struggle to reach the *exact* slide of the fifth or octave.

If I correctly understand the speaker, I cannot agree with him in his theory that the voice should not drop on displeasing ideas. In all positive displeasure I think the voice has a tendency to come down decidedly. I teach my pupils that it is the thought that brings the voice down, and not the phraseology or periods. When pupils have a tendency to always give a falling inflection at every period I have them transpose the sentence and thus show them their error. Example,—"We were going to Uncle Brown's to spend the day." If pupils give the falling slide at *day* have them say, "We were going to spend the day at Uncle Brown's," and they will be sure to transfer the emphatic slide from *day* to *Brown's*.

I cannot see how the speaker can disregard the existence of cadence as a factor in speech. We must admit that we all use certain forms of voice modulation in closing our sentences, and I see no reason why we may not photograph as nearly as possible these forms of falling intonations and call them cadences. I see no harm in the name: "A rose by any other name would smell as sweet."

MR. GEORGE B. HYNSON: It seems to me very apparent, from listening to the discussion and listening to the paper itself, a great deal of stress has been laid upon the production of a certain amount of voice. Very little was said about purity of voice production.

A great many members of this convention will insist upon proper methods in Delsarte being followed out before the student begins to work, so in matters of voice culture, if there is one important point, it is to begin right. I know of a gentleman who used to practice on the hills in California with some of his class half a mile away from the others. I have had, from time to time, a great many clergymen come to me whose voices have been injured, and possibly ruined, by taking improper training at the beginning. The voice is strained. A clergyman told me he took up work under one of the most prominent teachers of

the voice in the country, and was obliged to give up his work because his voice was strained.

We should stimulate the voice, but to my mind only as we stimulate the little child. Purity of tone first, and volume and variety afterwards.

MRS. BEERS: In cultivating the voice, in exercising the voice, every care should be used not to strain the voice in any way, but to cultivate a smoothness of tone.

In regard to cadence I think one of the beauties of the voice is in the cadences, properly used. If you eliminate the cadence, every sentence is cut too short and becomes monotonous and tiresome to listen to.

In regard to breathing, if we expel air and close the lips, the air will rush back into the lungs. I have gained in volume of air, I have gained in strength of voice, I have expanded the size of the chest by a few simple processes of breathing and practicing on the vowels and consonant sounds with the proper stress.

MR. PINKLEY: On the subject of respiration I should be happy if I knew what was the right method. I think it is fortunate that to inhale rightly or wrongly does not kill, because half of us do one, and half the other. I have watched thousands of animals, and it seems to me that they simply swell the sides in inhaling.

Miss BOICE: I think in attacking Mr. Roberts on the subject of breathing they are attacking him on the strongest ground. He spoke of breath for voice production, and they are confounding it with breath for breathing purposes. When we breathe for simple breath purposes, for life, the easy inflation and sinking of the framework is practical, but it does not give expression enough for voice production as I understand Mr. Roberts to mean.

In regard to the matter of inflection. We seem to be forgetting the fact that the sense and consciousness of what we are saying decides the inflection we shall use. It is not whether we are asking a question that controls the inflection; it is the consciousness, the sense of what we are saying, that controls inflection as it controls everything else in elocution.

I do not agree with what he says on the subject of cadence. I should like to hear from Miss Murdoch on the subject of cadence.

MISS MURDOCH: I have been somewhat startled at being called upon to say anything, particularly on this subject of cadence. Not but what I certainly feel that there are cadences we are constantly using in speech. As we use in song musical cadences, so there are cadences in the voice in speech. I do not exactly understand what the gentleman means by no cadences, because if we were not to use changes in pitch, as well as tone, it seems to me there would never be any repose in the voice. We certainly use the cadence for repose, it indicates a close. It may be a very gradual descent of the voice, but it is there, we certainly use it. A gradual descent, not a drop of the voice, not a descent like a ball dropping from the table to the floor, but a gradual descent of the voice that shows the repose and completion of what we have said. There are various forms of cadences. We are told there are twelve cadences, others say six or seven, but I think it makes little difference as to how many, I think the meaning of what we wish to say dictates the proper cadence, so I should think we should not bother ourselves about the proper cadence to use. If we watch the voice carefully we know the voice changes in the tone unconsciously with the thought.

MR. E. M. BOOTH: I dislike to differ with any one more venerable than myself, but I must enter my protest against the method of teaching the consonants. I do not know of anything more vicious than that straining of the articulation and trying to strengthen the organs of articulation. I think it is a vicious practice to strain the voice. I have heard this remark made of my pupils time and again, that their articulation was so distinct, so easy. Very rarely do I give any attention to the articulation of any of my pupils. If the voice is properly placed, pitched, and produced, the jointing of it is easily managed.

I think I can agree with Mr. Roberts in regard to the voice. I believe I understand what he means. I do not think we should try to protrude the abdomen by any means. If I understand what Mr. Roberts desires, it is to hold the diaphragm contracted. I have tried every method that has been tried and invented with regard to voice production, and in that far I think his practice is correct, but I do not like the way he expresses it.

MRS. LORAIN IMMEN: I think I speak the sentiment of the

Association, when I ask that Mr. Mackay be strongly urged to express his views on this point of rising and falling inflection.

F. F. MACKAY: It is very good of you to give up your time to me, but I think I would rather be instructed than attempt to instruct here.

A rising inflection in nature expresses continuity of thought; a falling inflection expresses completeness of thought. We are subjected to impressions from environments. The impression made upon us produces mental depression, or mental elation.

Laboring under the effect of mental elation there is a muscular tension which holds up the voice for the purpose of projecting it. The moment the voice drops in nature, it indicates completeness. If you are passing through a group of people and hear a voice continued and sustained, so long as the voice is sustained or directed upward, you will wait for an opportunity to get into the conversation [*a pause*]. You all know this is true, because you have all waited for me to go on. That rising inflection made you wait until I let it down.

What is inflection? Inflection is the movement of the voice up or down on the line of sound, and the degree of the inflection will always depend upon the strength of the sensation. We speak of voice as high or low, consequently perpendicular to the horizontal; therefore since the voice is directed up and down, there can be but two inflections in kind. There are however variations of these two inflections. These two inflections result from an effort of the voice to express the intentions of the mentality received from impression, and so long as there is muscular tension sustaining the voice the inflection is rising and we wait for the continuity of thought. When the sentence is complete we expect a falling inflection of the voice, and in nature it always comes.

There is a variation called a circumflex inflection. I use the word inflection because it means the movement of the voice from point to point along the line of sound. The direct rising inflection is the language of mental simplicity and continuity of thought. The direct falling inflection is the language of mental simplicity and completeness of thought; and circumflex inflections always indicate mental duplicity — double mental action.

The rising inflection direct, or the falling inflection direct, is

always the shortest line in the voice from a point on the base to a point on the perpendicular. In the circumflex inflection the line of vocal action is lengthened. We lengthen the line by increasing the time. This increase of time beyond the direct necessities of the situation implies a double mental action on the part of the speaker, and so becomes the language of doubt, sarcasm, contempt, irony, scorn, etc.

The circumflex line of action done on the stage in acting will give the same effect—double mental action on the part of the actor.

Mr. Trueblood, will you kindly step on the platform and take this chair— You are now sitting on the left side of the stage. The actor enters from the right. [Mr. Mackay walked straight across the platform to Mr. Trueblood, holding out his right hand, and said : "How do you do, sir, I am glad to see you."] The line of action is direct, the mental action simple, and the attention of the audience is held down to the author's language and situation. Now I will present a circumflex line of action. [Mr. Mackay then repeated the same words, but crossed the platform on a slightly curved line, presenting himself squarely to the audience.]

The moment the actor diverges from a direct line that expresses the simplicity of the situation, it is for the purpose of presenting himself instead of the author, and thus the author's situation is often covered up by the egotism of the actor. [Mr. Mackay gave one other illustration and then said:] The principles underlying the inflections are these: The direct rising inflection indicates simplicity of mentality and continuity of thought. The direct falling inflection indicates mental simplicity and completeness of thought.

THOS. C. TRUEBLOOD: I should like to mention a publication of one of our Michigan physicians of a series of charts on the subject of breathing. Dr. Kellogg of Battle Creek, Mich., has taken observations from nature. He took the wildest peoples from every country who were assembled at the World's Fair, from all over the world, and who were not at all conscious as to what he was going to do with them. He placed near their bodies certain instruments which would indicate what muscles were used by these people in breathing, not only natural breathing, but

also in speech. The testimony evolved from this experience is this: the criterion of the correct breathing is enlarging at the waist in inhalation and depression at the waist in exhalation.

REPORT OF COMMITTEE ON ELOCUTION IN COLLEGES.

W. B. CHAMBERLAIN, Chairman.

Mr. President, Ladies and Gentlemen of the Association:

Your committee appointed at the Chicago meeting beg leave to submit the following report:

In pursuance of instructions the committee issued the following circular letter. (Letter read from print.) This letter was first sent out during the holiday vacation. It was mailed to the more than 400 colleges reported by the Commissioner of Education of the United States in his last report. A majority of the colleges were addressed a second time some three months later. In response to this call, or rather to these calls, the committee have received from the 440 colleges and universities only 102—replies. Of these some 12 or 15 stated essentially that they have *no work* in this department. It is assumed that many others, if they had replied at all, would have said the same. Yet we are well aware that some colleges having good work in this line have made no response. This may be interpreted as a result of mere indifference, or as indicating that they desired to ignore the whole matter presented by the Association. To distinguish between these two interpretations in any particular case is, of course, not the business of your committee. The Association will, however, naturally observe that there is some significance in the silence maintained by three-fourths of all the colleges. What construction shall be put upon that silence may be partially indicated by some facts developed through the analysis of the answers that have been received.

It should be stated by way of further preface, that our circular letter was not sent to any of the professional schools of expression or oratory. These would, of course, be expected to be in earnest, and from them we should, no doubt, have received full and satis-

fying returns. We might also say, parenthetically, that these professional schools are very perceptibly influencing the teaching of our subject in the colleges and universities, as shown by the fact that many professors in the colleges are reported as graduates of such special schools.

Our object has been simply to collect from the colleges and universities, as full data as possible to see what standing elocution and oratory are attaining in institutions of general learning, as related to and connected with other branches of liberal training. The purpose was to ascertain not what we, as elocutionists, think of our work, but what educational value is attached to it by the faculties in college and university.

1. To our first question, "Have you a distinct Department of Elocution?" 52 responded in the affirmative, 47 in the negative, 3 giving no reply.

2. To the second question, "Is Elocution taught in connection with other subjects or departments of study?" were received the following footings: in connection with Rhetoric, 20; with Oratory, 1; German, 1; Orthography, 1; English, 9; Vocal Music, 1; Theology and Literature, 6 each; Composition, 11; 25 schools showed Elocution connected with no other subjects, and 1 characterized it as being connected "rather irregularly," which I suppose meant that it was seeking some rest for the sole of its foot and finding it not.

3. Our third question had reference to the manner of conducting the work, and the answers showed that 29 institutions employ lecturers, precisely the same number use recitation from text-books, 38 give class or concert drill, 35 private lessons and criticism. Of those (much the greatest number) who use varied methods, 36 give greatest prominence, according to their reports, to physical and vocal culture, 23 emphasize more strongly the rhetorical or literary side of the work, and some judge that they divide about evenly.

4. It was exceedingly difficult to generalize from the answers given to our fourth question regarding the number of hours required and the number elective. Seven schools reported 1 hour or $1\frac{1}{2}$ hours a week; two reported 2 hours a week required; one, 3 hours a week; three, 4 hours a week. Of those who reported the number of hours in aggregate, which are assumed to be the num-

ber per year, the answers are 35 from one school, 72 each from three schools, 75 from one, 120 each from two, 200 from one, 125 from one, from another, 144. Very many of the reports failed to give any answer whatever to this important question as to number of hours spent upon the subject.

5. Almost equally indefinite and unsatisfactory were the answers to the fifth question, namely : "What number of students in this branch this year or last year, and what percentage of the total number in attendance?" Only three reported that all the students in the institution were pursuing elocution. As actual numbers count for very little in the estimate, we give only percentages. Aside from the three 100-per cents. just mentioned, we have 90 per cent. in one place, 50 per cent. in three cases, 43 in one, in another 40, 33 1-3 per cent. in four or five cases, 25 per cent. in two cases, then 20, 14, 10, 7, 3, many failing to give percentages at all.

6. One fact of considerable significance was developed by the answers to our sixth interrogation, as showing with what lines of work elocutionary study and drill are associated, and what efforts of the students give greatest momentum to their work in expression. In 20 cases it appeared that elocution was largely connected with oratorical or declamatory *contests*. In 60 cases it was associated with some form of *public rhetorical exercise*; but only one, I believe, specified original thought as an essential element. In 5 cases the elocutionary work was reported as directly connected with the work of literary societies.

7. Perhaps one of the most sensitive tests for our use, as showing the estimate really put upon elocution by boards of instruction, appears in the matter of credits and examinations, which was brought out by our seventh question. Only 24 of the 102 professed to give any credit whatever for work done in this department. In these cases it is undoubtedly to be assumed that it is held a vice not to do the work, though no virtue if one do it. Forty-nine, or nearly one half, do give credit equal to that given for other subjects. In 41 cases no examinations are held in this topic, or at least not as in other studies. In only 31 cases, or less than one-third, are examinations equivalent to those in other subjects. Twenty-nine were meditating some changes in the work of the department, while 36 apparently admitted that they were either satisfied or hopeless.

8. The committee perhaps undertook an impossible task in attempting to ascertain what text-books and other works on elocution and oratory are contained in the college libraries. It is not strange that we nearly failed in this item. A few reported none, or none to speak of, a few indicated many works, in some cases two or three hundred, and others mentioned individual authors, covering pretty nearly the whole range known to the profession. I think it safe to say that a fair generalization on this point would be that the literature of our subject is certainly not so full as it should be, nor so full as that found in any other department of recognized culture.

9. In 35 of the institutions reporting to us the instructor in elocution is a regular and full professor; in 29 he occupies some other position or maintains some other relation, as for example, professor of rhetoric, professor of English, instructor, theological student, teacher of German, president of the college, temporary supply, professor of theology, lady principal, "independent," which I suppose means a parasite on the body academic, and one case is rather facetiously reported as being a "hired man." Thirty-two are reported as college graduates, 21 as graduates of some professional school, in most cases a school of expression or oratory, 23 have the degree of A.M., 6 of A.B., one is a Master of Science, another a Bachelor of Science, another a Doctor of Philosophy, half a dozen have the degree Master of Oratory, and one is decorated "Professor." Forty-one are men, 22 women; salaries range all the way from \$650 to \$3000 per year. As a rule they are reported as on an average with other salaries, or a little below. Very many, perhaps a majority of those reporting to us, have declined to speak of the salary. Only 5 of the 100 confessed that the instructor's salary was made up of fees collected from the students. I have strong suspicion that many others who hold their territory in fee simple did not speak out on this subject. But so far as the reports show there is certainly an encouraging condition as to the regularly paid salary, which certainly looks toward the recognition of the department. One other item regarding this general topic of the relative standing of our department is of some significance, and that is the length of time which elocution has held a recognized place in the curriculum. In one institution it has been 78 years, in another 60, in another "from the begin-

ning," which is certainly all one could ask. One has been in operation 36 years, another 40 years, another 26 years, and all of the remaining are below 20, a large number reporting from 2 to 7 or 8 years. The figures seem to show that *more work in our line has been established within the last ten years than ever before*, — 34 institutions reporting establishment within this later period, and only 9 prior to that.

10. The remaining questions were of a more general nature, calling for judgment and advice rather than statistics, and in the nature of the case the answers were often too general to admit of formulation. (a) The present condition of elocutionary work in general, as observed by our friends, was characterized by such epithets as the following : "not scientific," "not practical," "artificial," "neglected," "too formal," "irregular," "not intellectual enough," "not literary enough," "receives too little attention," "too little time;" to the last of which most of us will respond "Amen." (b) The greatest lack in the make-up of text-books was hinted by such terms as the following : "too general," "too narrow," "inadequate," "dead," "too advanced," "not well graded," "should provide for more original composition," "too thin." One complains that there is too much effort spent upon public readings and too little on conversation, plain speaking and common sense. One suggests that the forensic should be emphasized rather than the dramatic. One in replying to this question about the lack in text-books, declares confidentially, "I sha'n't give it away." (c) 36 people judge that reading or vocal rendering *should* be a requirement for admission to college; 30 deny the proposition, because in their judgment it is impracticable, unnecessary, or irrelevant to the subject of college training ; 50, or about one-half of our correspondents, vote in favor of requiring extempore speaking ; 19 object ; the others are silent, and according to the proverb, silence gives consent. (e) Among the best means of stimulating a better teaching of reading in the public and high schools, are suggested such as the following : "normal training," "more scientific and more artistic," "better literature," "interested teachers," "more time," "full professorships," "better fitted students," "early proficiency," "narrative prose," "college training," "practice in debate," "private criticism," "make teachers read," "talk it more," "enthusiasm," "life versus machinery."

11. In answer to the question regarding the possibility of arranging courses that shall be essentially equivalent in different schools, 30 think it is possible, 16 are clear that it is not possible, 6 confess themselves doubtful, the others of course not trying to answer at all. Those who think it practicable agree essentially as to the means of accomplishing it, which is the obvious one of conference, and several suggest this National Association as the natural medium for such interchange of thought as may bring about this result.

12. In the attempt to gain such information as should give us at least a start toward the solution of this problem of the arrangement of corresponding courses, the committee added this question: "What work do you aim to accomplish in your first course, say of from 40 to 50 hours?" and "In your second course?" We did not specify farther than these two courses, because this would seem to give us as much material as we could use at the present time, and possibly more than may be available.

First course : While impossible to tabulate, and difficult to generalize, it was very evident that a distinct majority of the teachers devote their first course to the rudiments of voice and gesture, or pantomimic work. Second course : And the second course more to the mental side, to the literary and oratorical application of the principles of training. This generalization seems to point quite distinctly to the suggestion that we ought, if possible, to arrange a standard course of say 40 lessons, which should contain the recognized essentials in voice and action, and a second course of about the same length, which should include what the majority of teachers would count as fundamental in matters of interpretation and vocal expression ; and that these courses should be presented to our body for discussion and amendment from year to year, if need be, until we can settle upon what we consider the essential elements in expression, which may be published in our college catalogues, somewhat as the readings in English Literature which are prescribed by the New England Commission of Colleges. It may be objected that such a course published would not insure the work which any given teacher might be willing to accept. The answer is that the same objection could be made against prescribed courses in any department, and that each teacher would find it necessary, after all, to examine students for

quality of work. But would it not be at least a safe and practical step in the right direction?

Before leaving this topic, however, I wish to add, by suggestive key-words, a few of the specific answers given. One says that in his first course he trains the pupils to distinct speech, another to "speak clearly." One devotes the entire first course to showing the importance of the subject, another wholly to "mechanics." Another seeks to develop "courage." Another says that he devotes his entire first course to "keeping the pupils from making fools of themselves." These are sufficient to show that there is at present no specific uniformity in the work.

13. A few general suggestions invited by your Committee will close the formal report. Different ones of our friends point significantly to the importance of "liberal education;" "literary taste;" "much reading;" "the association of philosophy and oratory with elocution;" "the grouping of English, elocution, and oratory;" some deprecate the tendency toward the mechanical in our work, and one suggests the heroic treatment, "kill most of the elocutionists." A leading educator in the interior, speaking of his attempt to bring up this subject in the college over which he presided, says, "The course was popular at the outset, except with those who needed its benefits most seriously." The same writer adds, "I have very little use for that phase of elocution which has for its chief object the rendition of 'Spartacus to the Gladiators,' 'Curfew Shall not Ring To-night,' and 'Hans Breitman's Barty.' A course that will simply cultivate good writing and clear expression of it, is beyond price." Another educator says, "Your profession is so full of those who have little fitness for their work, that it is hard to persuade good people of the value of your training.

It was the attempt to gather the opinions of just such honest and prominent educators as the last two quoted, and to make, if possible, some beginning toward such presentation of our subject to general educators as shall insure its practical alliance with recognized lines of intellectual training. It was this that moved some of us a year ago to undertake this correspondence with the colleges and universities, with such meager and yet significant results as are indicated above. You will have noticed that some of our leading institutions are conspicuous by their absence. We

have no word from Harvard, Yale, Princeton, University of Pennsylvania, Amherst, Williams, Dartmouth, Colby, Cornell, Columbia, Rutgers, Rochester, or Syracuse. We have answers from other institutions that are strong and progressive, such as University of Michigan, University of Chicago, University of Wisconsin, Washington University, Vanderbilt University, several of the largest colleges in Ohio, and many others. For some reason, the interest in this particular subject appears thus far to be not so much in the staid and classic East, as in the enterprising interior and West. What the reasons may be, we leave for the Association to judge, and we beg leave to urge that we remit not any reasonable effort to enlist the sympathy and coöperation of all the principal institutions of learning in our land.

Signed,

W. M. B. CHAMBERLAIN.

S. H. CLARK.

GEO. W. HOSS.

EDWARD P. PERRY.

HANNIBAL A. WILLIAMS.

Committee.

DISCUSSION.

MR. E. M. BOOTH: There is one point I should like to ask about, and which should be incorporated in some way in this report, and that is as to the amount of credit which we should demand or call for in these courses. For instance, in one of the institutions twenty-four credits are required in the course for graduation, that is, one credit for each subject pursued throughout one half year, daily recitation; a student generally has three recitations daily. That is the basis on which credit is given. Most of us do not get that amount of time in elocution—a daily recitation for a half a year.

I have already secured in the institution with which I am connected, a recommendation to the Board that credit be allowed. We propose now to make it an elective, but they have not yet decided what amount of credit should be given. I hardly know what amount to demand or request for one recitation a week in a class.

MISS LOIS A. BANGS: There has been just issued by the Department of Education at Washington what is known as the

Report of the Committee of Ten. The Committee of Ten was made up of such men as Dr. Edward Everett Hale, Professor Eliot, of Harvard. In that report every man appointed another Committee consisting of ten each. Each Committee reported in turn, whether about English Literature, or Science, that what is needed in all colleges is better expression in recitation, better oral English. Yet the Committee reports that the subject of elocution is something with which they cannot deal, something which does not come under their jurisdiction. In fact, they ignored the circular letter sent by your Committee, and ignore the subject in general. I would suggest that this committee appointed by the Convention last year, or a further committee, study some way to get primary and secondary schools to arrange credits for work in this department.

PRESCRIBED INSTRUCTION IN ELOCUTION IN COLLEGES AND UNIVERSITIES.

EDWARD P. PERRY.

Elocution as a prescribed branch of education in American colleges is comparatively new, though many institutions have accredited students in declamation for many years. In the last century instruction in delivery was entrusted to the Professor of Rhetoric and Literature. To the work of these men some of our national orators owe the development of their powers.

There were two features in the method of teaching in vogue fifty years ago: (1) Lectures on manner of delivery; (2) drill in pronouncing selections from well-known speeches. Only a limited amount of work according to the latter method was expected of students.

An advance was made in the amount of work required when colleges allowed a special instructor to come to them to teach at the pupil's extra expense. When the manner of delivery exhibited by the students on public occasions was improved, elocution received more attention thereafter. Thus having overcome at once indifference and false notions, a steady increase in interest and attention was the result.

This explains why some colleges and universities are so much

in advance of others in the attention paid to elocution. If the teacher who drilled the graduates or taught a class in elocution, put upon the commencement platform a stilted, mechanical, or, forced delivery, the instruction was suspended for a number of years and probably during the administration of the college president then in charge. Elocution became neglected by everyone, and such an idea as making it a prescribed study by the faculty was not even considered. Everything pertaining to elocution was considered useless by faculty and students alike.

Out of the abuse and neglect a new friend to our theme arose in the person of the Professor of Rhetoric. His presence in the faculty gave him an influence of the kind much needed. He became our advocate. English was gaining prominence in the curriculum. The professor was hard worked with the teaching of composition and literature. His limited instruction in delivery had caused him to investigate the new method of teaching elocution, then being advanced by such men as Monroe and Murdoch. He was convinced that a more thorough course was needed than he could give to the students.

Largely through this influence, one especially educated to teach elocution was engaged to train the students. Elocution became naturally a part of the English course, and there it should properly remain, to grow in interest and importance as a part of college work. I trust this brief review of steps toward prescribed elocution in colleges will teach us: First, that prejudice should never have been aroused, and can now be overcome only by degrees. Second, let teachers and professional schools send none but satisfactory teachers. Third, may we all recognize the help given to elocution by our true and tried friends in the English department, and continue in their company.

Elocution, to be permanent and prominent, must be distinctively educational. The first difficulty confronting us in arranging a systematic course is that students come to colleges and universities with all degrees of proficiency. There are no entrance examinations. We must first consider what shall be our chief examination for the entering classes. Everyone would say, ability. We answer, What kind of ability? A good voice? a strong imagination, as shown by interpretation? effective emotional power, or flowing and logical extemporaneous speaking?

Second, how much knowledge of elocutionary forms should be known? This needs thorough discussion, and it may be a long time before we can have our entering classes graded in elocution; but let us work together to accomplish this end. The secondary school will improve if we present a high ideal.

Our own class examinations should be thorough, leading definitely to freedom with control, not only of our mental and physical faculties and powers separately, but also to their effective coördination for full expression. At the end of the term three factors should be included in the examination: Knowledge of theory should be shown by answering, in writing, definite questions—this to be one-third of the examination; sight-reading or extemporaneous speaking, one-third; the average of the term's work in declamation, or select readings studied and given during the term, the remaining third.

This will satisfy all interested. The dean, or others who are only desirous to know what they can do, have an opportunity to see for themselves. The teacher who has been anxious for their development in technique and freedom in expression and interpretation, has his standard of measurement established.

In our course let us be neither too abstract nor exhaustive in the theory, but at all times properly encourage ability. This encourages systematic study, home practice, and a gradual improvement.

There is one common idea clearly comprehended by all students and upon which we can begin work with everyone put under our care, either those conversant with terms and forms of elocution or those with the crudest notions of the subject. This is the careful and analytic study of intonations. By intonations we mean any change of the tone of the voice for the purpose of expression. After intonations of different kinds are easily made, and their effect in interpreting sentences appreciated, analysis of the elements forming these intonations becomes an interesting study. The need of vocal and physical training is felt by the students themselves, and much practice is assured. By way of illustration, show them how the meaning of a sentence can be changed by different inflections after the manner so ably shown by our worthy President yesterday. Then by changing the length of the inflections, in the same manner, treat the different quali-

ties, pitches, force, etc. Do not give them these terms yet. They will only mystify. Students are quick to see benefits, and the hope of elocution is in our present students; not alone in their influence with the faculty, but because they will soon be in a position of power, and will know more of its value than many now in authority. Their sanction will give the profession strength.

Let us be true to our trust; develop the imagination, inspire our students with noble sentiments, teach them to reason when upon their feet, and think quickly, to concentrate all physical and mental powers upon the discussion, by correct tones and emphasis, to speak justly, please and persuade.

As to one great faculty of mind which elocution should cultivate, I quote Professor Norton, of Harvard University, in the preface to his "Heart of Oak" books; "The imagination is the supreme faculty, and yet it is of all, the one which receives least attention in our common systems of education. The reason is not far to seek. The imagination is of all the faculties the most difficult to control, it is the most elusive of all, the most far-reaching in its relations, the rarest in its full power. But upon its healthy development depend not only the sound exercise of the faculties of observation and judgment, but also the command of the reason, the control of the will, and the quickening and growth of the moral sympathies. The means for its culture which good reading affords is the most generally available and one of the most efficient."

Cultivate imagination and not imitation in the student, and he will enjoy the benefit. Perchance even some leading professor may see that you are teaching better than he was taught, and assist you greatly by his advice and sympathy.

In this practical age, when the ideal in education is in the background, we must direct wisely; never be idealists and theorists alone, but practical educators. Students are trained to analyze in botany, chemistry, etc. We must teach them to analyze thoughts and feelings, to measure them and get their properties, proportions and relations as found in the best literature, then instruct them to revivify these ideas by an active imagination, and no college president will accuse us of artifice.

We should develop the God-given sense of hearing to be more

capable of judging and enjoying. How dull the ears are! Have you ever tested students to see how slow they are to bring out, with proper kinds of tone-elements, the words they have analyzed as emphatic? A division of eighteen or twenty freshmen not agreeing as to whether a speaker's inflections were changed, when two inflections were given distinctly by one of their number, is startling. If the same carelessness was shown in the chemical laboratory where sight and smell are cultivated, there might be fearful results.

Let us impress the fact upon the student that public address is conversation magnified. If the student's conversation be faulty, he must first correct the motives, feelings and ideas which cause the error, then get his vocal organs free and under control. Follow this by a proportioned enlargement of all the vocal elements with a spontaneous coördination of the intellectual faculties and vocal forms. Then we can expect our students to grow into effective speakers. We must be patient, and so thoroughly teach that the manner of enlarging conversation is lost in the earnestness and sincerity of the matter delivered. Then mannerism will never develop, and that most potent power in discourse, the personality, will ever be effective.

A careful study of catalogues, having courses now presented to the public, has taught us the following facts. All physical and vocal training has the purpose to make effective speakers. Elocution as taught in colleges or universities is not to make teachers of elocution, but men and women who can impart their knowledge with effect. These are good general statements, but looking farther we find there is no harmony as to *how* this should be accomplished. It is to try and unify our ideas of method, that we now make some suggestions.

It is common to have a teacher of gymnastics in colleges and universities. These teach exercises for development, so we will not include such work in our prescribed course. We apportion ten or fifteen minutes of one hour per week for physical culture, at which time the students could be drilled upon exercises for flexibility and control of the body. We may suggest three classes of exercises: (1) The ability to withdraw the nerve-energy; (2) exercise to make unconscious the gradual flow of the nerve-force into different parts of the body; (3) directing exercises, this to

be practiced upon sentences and selections ; to teach correct and numerous forms of gesture. Request all members of the class to find quotations and to give them from the platform, to make sure that the forms studied are appreciated and properly applied.

Voice culture should have as much time as physical culture. Exercises in pitch, force and quality can be practiced in class with benefit. Some of the hour should be devoted to the application of the element of expression studied, and the principle of its use recognized in the interpretation of literature. These reading-selections should be arranged systematically, be short and to the point. Take pitch, for example. Let one student read two or three different extracts requiring different pitches. The class can criticise by comparison. This helps to make the ear more attentive ; and the reader discovers that the success of his effort depends upon the mental act of which the vocal element is only a sign. After this is done, a broader application of the principles and exercises of voice and physical culture can be made by having good selections of literature learned, and given before the class.

At this point a private drill should take several hours, just how much time will depend upon the number in the class. Unless it is too large, we would suggest that there be required four platform exercises from every student during the year. This we give as a basis for discussion. The one thing we must avoid is not to put ourselves where the teachers of rhetoric were when Butler wrote the " Hudibras," and said, " All the rhetorician's rules but teach him how to name his tools."

The correcting of bad habits should not be considered as class work, but is one of the gravest responsibilities of the teacher of elocution, and prescribed time should be given to it. Among several hundred students there are those who aspire their tones, who have defective articulation, or who stammer or stutter. The professional schools should see to it that their graduates can treat all such defects.

We mention a few results of the year's work. The timid should be given courage to address his fellowmen in assemblies. Thousands of orators are made, but few are found. It is our duty to find good speakers ; the timid ones in the beginning often finally make our best speakers. This is a strong reason why all the courses

in elocution should not be elective. When that nerve-force that restrains the timid is utilized in expressing our convictions correctly arranged, then the speaker has influence and power. Webster's words are applicable when he says, in speaking of eloquence: "It is like the breaking out of a fountain from the earth with spontaneous, original, native force." The shallow speakers should have learned that careful preparation is necessary, as regards matter and manner in discourse. The student who never thought to be a speaker because of a weak voice, should now feel his strength; and all should have that inspiring mood, which we may call an unselfish desire to express what we feel and know for other's enjoyment or information.

Most subjects studied in universities are selfish and sponge-like in their nature, taking in all the time, with no disposition to give out more than enough to show that they have much stored away in the mind. Taste for the beauties of elevating poetry should have taken the place of the abnormal desire in many students to read poems of fine poetic conception, charming pictures, and musical language, just for the facts in the story. Is it any wonder some teachers of literature destroy a taste for poetry, and imaginative writings of all kinds, by dissecting the words and constructions until the spirit and life of it is all gone? It is in voicing these pieces of literature, that we learn to appreciate the charm and know the undying value of the poem.

The reports from the colleges received by your committee indicate that but few are interested in elective courses; therefore, your speaker will briefly dispose of the subject. These courses are pleasant to consider, though broader and more definite to arrange. All students who take elective work appreciate its importance and benefits. It has a healthy dignity in being recognized by all as so much work toward a degree. When we get a good number of elective courses established and well patronized, we can be proud of our success, and good speakers among educated men and women will be the rule, not the exception. We must have good judgment enough to know our limitations, and not attempt to include in our instruction psychology and logic, together with all the rhetorical rules for constructing a discourse, when our attention should be given to high literary interpretation, and effective oratorical delivery. The teacher's culture should

include all the above-mentioned subjects, and a good knowledge of aesthetic criticism ; but the students time should be devoted to standard literature considered in the light of vocal interpretation. Discussion and extemporaneous public address should receive much attention. Complete plays of Shakespeare should be read, and re-read ; also the leading orations of English and American statesmen should be studied and portions delivered. There should be a double purpose in this teaching : (1) Vocal development and control, so that all shades and complexities of thought and feeling can be clearly manifested ; (2) that accuracy and continuity of thinking may result from the student's effort.

We realize that this is a voluntary association of individuals, and that advance must be carried on by the enthusiasm and energy of all the profession ; not alone those who teach in colleges, but also those who have charge of any professional school of elocution, and others who instruct in the responsible positions in schools of law and theology. We can be successful in our exertions only by making our methods so reasonable and practicable as to command willingly universal commendation.

In summing up our remarks let us say : Make our examinations definitely what they claim to be, and have all students realize from our standards what we expect them to attain. Let us give ourselves a place in the educational world by cultivating attention, imagination, and all the latent mental powers necessary in speech, and show to the world unimpeached ability in the students we place upon the platform. It is then we are justified in the methods pursued in our prescribed course of instruction in elocution in colleges, and many elective courses will be evolved. In closing, allow us to add that schools of elocution have no place in the educational reports, and elocution in any form is but slightly mentioned. May we all so honor our profession by unity of action and faithful attention to high ideas, that we can claim the notice of the Commissioners of education as well as Nurses' Training Schools, and Schools of Veterinary Surgery.

DISCUSSION.

F. TOWNSEND SOUTHWICK : I represent no college, my work being mainly in the preparation of private students, so I perhaps

may be allowed to look upon this matter from the standpoint of the majority of us who are not instructors in the colleges.

I cordially endorse so much that has been said that I have thought it best not to pay any very special attention to many of the details of Mr. Perry's able article, but I would like to call your attention to the fact that a vast deal of the difficulty with which the ordinary teacher has to contend is found not in the uneducated, but in the educated. I had occasion two years ago to act as a member of a committee of judgment at a little oratorical contest. My colleague was a college graduate. He had, I do not doubt, many of the ideas that have been expressed by the gentlemen who have written to your Committee, and yet he, a teacher in a preparatory school that has at least a hundred years of useful life behind it, and is recognized as one of the leading schools of New York, tied my vote by voting for the most diabolical piece of ranting that I heard that afternoon. Now that man knew better; if I had asked his opinion as to the delivery of two similar speakers on the platform, he would have said at once that Number One was a good speaker and the other was a bad speaker. But this was an "elocutionary" contest and this was "elocution." How did he get that idea? He got that idea because he had seen a deal too much of what is called, and called very wrongly, I think, "dramatic elocution." It is the sort of elocution that does *this* sort of thing. (Illustration.) That is awfully easy to do. Easiest thing in the world to do. The temptation is not to be simple, but to be over-dramatic, and we as teachers, especially in the preparatory schools, have a duty to perform in this matter which I do not think my friend Mr. Perry has touched upon, and it is this: to show by the work we send to the college what elocution means.

At present we are doing too much memorizing and too little extemporaneous work, as Mr. Perry said, and that is a strong point, and as teachers we must insist on this. If we teachers will give our pupils one hour a week of oratorical drill, for nothing if we must, drill which is not technical, but mental, original, we will send pupils to the colleges who can give points to some of the instructors in rhetoric and oratory.

Mr. Perry's paper points to another deficiency which we as teachers in preparatory schools can help to overcome. His plan

of study includes much which ought to have been done before the students reached college. The college professor who has to correct the ordinary, everyday delivery of a conversational voice, the college professor who has to give instructions in the rudiments of inflection and so on, is on a par with the professor of rhetoric who should do nothing but teach grammar. The elementary work belongs to us.

A pupil told me of a celebrated college, which you would all know if I named it, in which the only instructor in elocution today is one of those broken down hacks who has been assigned to that because he could do nothing else. When he holds a class, the individual who has to speak is called up, speaks and sits down, and is told his delivery is good, bad or indifferent, as the case may be. What sort of elocutionary training is that?

But the average college does not pay a decent salary for elocution, though it expects work in this department as good as in any other. I do not know how to deal with that problem. My colleagues who are on the committee on college work and more in touch with it than I, can perhaps advise a remedy. But, when a former pupil tells me that his professor of elocution does not know as much as he does, it is a pretty bad outlook for the college work. The reason is often that colleges will not pay a decent salary. So long as you can send pupils to the colleges, and you *can* do it, who can do as good work as many of these so-called instructors, you can help to insert the entering wedge for better work in this line. Your pupils are to become the alumni of these colleges. If they have seen better teaching elsewhere, they will endeavor for the benefit of their college to introduce it; and with that thought we instructors in the elementary schools must work onward and upward.

MRS. BEERS: A superintendent of a public school once stated that it was well to teach elocution, but to teach just as little of it as possible.

I should like to make another suggestion: If our teachers of elocution would use their influence to have elementary work done in our public schools, in the primary grades, even in the kindergarten, it would aid the teachers very much when the pupils arrive at a certain age to carry them forward in the line of voice culture and elocution.

I should like to impress upon this convention the necessity of teachers urging better instructions in the public schools. Some boards say they have not money to pay for this special instruction in the public schools. Let them use their influence in the legislature so this elementary work can be done in the lower grades of our public schools.

MR. THOS. C. TRUEBLOOD: I want to say a word in regard to the suggestion of Miss Bangs concerning the Committee of Ten. I don't think it was any reflection on the teaching of elocution in colleges that elocution was not provided for in the preparatory schools, because the university did not demand it for admission. There are courses, a great many courses, which are admitted to university instruction as electives which are as important as those things which are required for admission. Those of us who have work in the university appreciate that, I think, perhaps more than those who have not worked in the universities. For instance, there are courses in philosophy, political economy and a dozen other things that might be mentioned. All the courses taught in the department of elocution in the University of Michigan count toward a degree, just the same as Greek, Latin and Mathematics.

In Harvard College there are one or two courses; in the University of Michigan there are six elocution courses which count toward a degree. In Chicago all the courses are elective and count to a degree. In Oberlin the same way. I think this is a great advantage, and one which ought to be of great encouragement to those who are doing college work and desire to have their courses recognized. Demand that your courses count on graduation.

MR. S. H. CLARK: How shall we convince our faculties that the courses offered by us are worthy to take rank with courses in Greek, Latin, Science, etc.? That is the question.

I must show by the instruction given my class that my pupils acquire mental power rather than vocal power. If university elocution supplies merely vocal power, merely this, then university elocution will be a thing of the past. I regard vocal work as invaluable to every man, but elocution in the university will receive credit just in so far as it develops the powers of observation and reasoning.

MR. A. H. MERRILL: In confirmation of the thought just suggested by Mr. Clark I wish to say that it is on that basis and that alone we, as university teachers, will secure a proper recognition for our work. The professor in Greek says your work is not as difficult as mine; why shall we give a man credit for work with you towards his degree, when he is not doing the same amount of work as he does for me? It is necessary, I say, for us to convince the members of the faculty of our institutions, which we must acknowledge as controlling the educational work of our country—I say it is absolutely essential that we convince them we are dealing not only with gesture, action, facial expression, but with the noblest powers of thought, and with the development of the highest manhood and womanhood. As a teacher of elocution in the college I am unwilling to admit that my instruction should be different from the teacher who is not teaching in such institutions. I believe the purpose of this convention is to secure such instruction from all of its teachers as will secure the commendation of the educational institutions of the country. We cannot afford to offer instruction in such institutions which is not creditable to educated, thinking persons, and I believe the college is prepared today to recognize that instruction in elocution which makes a man manly and a woman womanly in the expression of himself on the platform, or wherever the occasion may require.

It is a mistake I believe when the average student in institutions, smaller or larger, is allowed to accept a selection like "The Bobolink" in preference to the lyrics of Tennyson. If we can make the students feel that, and then lead them into higher appreciation of that which is best in literature, I think the college work will receive that recognition which we trust and assert should be received for it.

FRANKLIN H. SARGENT: There is no doubt, as the speaker stated, our motives are good, and there is no doubt we have a good opinion of ourselves, but educators have not. What is the trouble? The standard is different. They work from a standard of science, and from that standard our elocution is not on the same basis.

It seems to me that the aim should be in colleges preparation for life; hence elocution will stand half way between art and science by taking some of both.

THE STATUS OF ELOCUTION IN THE UNITED STATES.

FRANKLIN H. SARGENT.

NOTE.—The following statistics were the result of investigations made in 1886 and seven years later in 1893.

As it is my intention to make a more complete examination of the status of elocution in this country during the coming year, 1895, the following data I must consider as necessarily incomplete and tentative. I hope, by the time of the next publication of the Association, to have a very complete report. My present statistics will show a broad, general average rather than accurate total.

In answer to a series of questions I have reports from forty-three superintendents of public schools. These forty-three superintendents represent the leading cities of the thirty-six principal states of the Union.

The general report of the New England states and Western Middle states was, in the main, unfavorable; that of the far Western states was, without exception, unfavorable. In the Eastern Middle states the result was slightly unfavorable; in the Southern states, markedly favorable. Of the forty-three reports throughout the country fourteen were favorable and twenty-nine unfavorable.

Throughout the United States and Canada the usual reply was that "Elocution was not taught." The Southern reports were the most favorable. The Western the least so.

A few superintendents admitted the educational value of elocution and regretted neglect of it. Usually seventeen hundred pupils in four schools in each city are taught about four hours per week in each class. Music, drawing, and even French, German, and cookery are better taught. From 1886, when I began my investigations, and for several years I did not find in the reports of the Commissioners of Education any mention of elocution.

REPORTS OF PRIVATE TEACHERS.

From eighty-seven leading teachers in private courses and secondary schools I secured eighty-seven records. Favorable reports come mainly from New England, Southern and extreme

Western states. The women outrank the men teachers in numbers three to one.

My tables show that about one thousand teachers are actively and professionally engaged in elocution in the United States, teaching on an average fifty pupils each year (exclusive of private school instruction). Besides these fifty thousand pupils in elocution, there are probably twice as many more engaged in the study in a dilettantish, temporary way. In all, including public readers, school teachers, etc., three thousand men and women in the business and profession of elocution, and at least one hundred thousand elocution students (about one student in every five hundred inhabitants).

The eighty-seven instructors on my list have taught an average of fifty-six pupils in elocution each year. Their period of active instruction has been nine years each. It is particularly noticeable that the very marked interest in the subject began just ten years ago, in 1884.

Of students in elocution the largest proportion seems to be preparing themselves as teachers, the smallest proportion for the stage, the various other professions ranking in between.

In instruction of readers the Western Middle states lead. In the instruction of teachers and actors the Eastern Middle states lead, followed closely by the Western Middle states. The West (closely followed by New England) trains more clergymen. The East trains more lawyers. In the Middle states, particularly, physicians have begun to take up the study. The South gives most attention in the schools. The largest cities have been the centers of elocution in activity, noticeably Boston, Mass., where the first organized elocutionary school efforts were made.

And now, by way of comparison, I turn to my statistics of 1886. These were the first, I believe, ever collected on the subject. The percentages of the different professions (readers, teachers, etc.) are about the same in 1886 and 1893. There has been an increase in the proportionate number of teachers and, to a less extent, clergymen—a slight decrease in other professions. An increase is marked in the secondary schools. Of course the proportionate number of pupils has decidedly increased in the seven years, probably six per cent. This growth has been general though marked in the West and very recently in the South. The general

advance in educational methods has been apparent in elocution, particularly in the comparative study of theories.

Previous to 1869 but few colleges or academies had instruction in elocution. In 1869 Professor J. W. Churchill was appointed to the Franklin Jones professorship of elocution in Andover Theological Seminary, the first endowed professorship in this country. His success compelled very slowly the establishment of regular instruction in other seminaries and colleges. In 1886 the demand was chiefly for elocutionists who could teach other branches associated with elocution.

Elocution has become in the main a required study. In 1886 it averaged one hour per week, to classes averaging thirty members. In one-fifth of the institutions it was elective. More or less voluntary or specially paid private teaching was also permitted. Very little instruction was given in schools attached.

I have received full reports for 1893 from one hundred and twenty-one colleges. The most favorable reports from colleges have been from the New England and Western Middle states. The proportion of favorable to unfavorable reports was six to one. The proportion of men teachers to women teachers is also six to one. Adding to the one hundred and twenty-one colleges above noted, forty-one others, from data obtained from their catalogues, the proportion of colleges favoring elocution is reduced to four to one.

The states most defective in collegiate education in elocution are Vermont and Oregon, also the Protestant colleges of California and South Carolina. At least eleven of the most prominent universities of the country have no instruction whatever in elocution. The women's colleges are proportionately in advance in attention to the subject. There has been a very general growth in a few years. The students universally uphold it. The faculties as a rule discourage it. It is well to note that the proportion of colleges having associated professional schools that give instruction in said schools, especially in theology, is as one to five, the Catholic colleges in this respect being in the lead.

It may be well to note that the status of elocution in the colleges is not so bad as in many of the secondary schools where the elocutionist is expected to teach type-writing and stenography or mathematics and literature, or all together.

It is important to note the numerous state, inter-collegiate and other prize declamations that are held in connection with colleges, especially in the South and West.

The text-books in use are too numerous to mention. They are principally : Rush, Bell, Monroe, Guttmann, of American publication, and Delsarte, Engel and Austin, from abroad, and hundreds of works published by followers of the above leaders.

The issue of books on elocution is significant of the proportion of interest in the United States compared with the rest of the world, being probably two to one.

A high average salary is about \$1500 for the principal with an assistant paid \$600. The average salary of the elocutionist is lower by \$500 than the salary of the average public school teacher, *i.e.*, less than \$1000. Of course there are salaries ranging (as in Andover) as high as \$3500 per annum, but these are the exception.

Elocution has been taught in one or two colleges as long as seventy-five years; in some eight or ten colleges for fifty years.

A summary of the foregoing reports of 1893 shows a proportion of men and women teachers of five to four; a general proportion of favorable to unfavorable reports of three to one.

These reports, as I have said, have come from private teachers, from colleges and from superintendents of public schools.

DISCUSSION.

MR. GEORGE B. HYNSON: I think I have the hardest task, so far, of this convention. I must take up a paper which I have heard for the first time and discuss it. This is especially difficult when its contents are statistical. I wondered as the paper proceeded where I should take hold, and the very last sentence gave me a clue. I cannot recall that sentence as it was uttered, but the substance, as I understand it, was this: There should be less theorizing, less talking and more teaching. It was a point I made in a three-minute talk yesterday. I think we may gather from the paper, however, that elocution is gaining ground in the United States, and because I have had some little experience in Canada also, I may say I think it is gaining ground there.

I know that where five, ten, and fifteen years ago the prominent educators were disposed to laugh at the subject, now they

are taking hold of it. I know also that in the last four or five years I have presented this subject in half a dozen different colleges and theological seminaries in and within a hundred miles of Philadelphia, and in every instance they have not had elocution taught before.

I will illustrate a little further by one of these institutions. Up to within two years ago they had never had the subject of elocution presented in any form, except what might have been given by the teachers in other departments. Since then they have had an instructor in elocution, but the course has been optional, there has been no marking at the end of the term, and no grading whatever. This year there is a proposition before the board to make it absolutely necessary for every student in the college to take the work, and they are also going to put a premium upon the marks in elocution. It seems rather phenomenal; I doubt whether the board will pass it finally.

I think the first elocution in this country, in so far as I have been able to find out, was largely patterned after the stage. Whether that was due to the fact that a number of the original teachers were actors, I do not pretend to say, but I do say that among the first public reciters the majority of them were intensely realistic and dramatic. The first selection I ever heard by a professional was a selection which probably you have heard, "The Maniac." Perhaps it is not fair to say that the lady who recited it is a member of the Convention. But it is fair to say that she has since reformed and is one of the best teachers in the country. One of the most celebrated teachers in the city of Philadelphia, when reciting Byron's lines, "On with the dance," etc., always gave a few steps of the waltz by way of illustration. Hence the old teaching tended toward realism and the public reciter was wont to do what the actor would do when he had all the environment of fellow actors and scenery.

After this period was over, came the technical period; ten, fifteen, twenty years ago, most of the schools of elocution taught technique and a great deal of it. The subject was divided into articulation, voice culture, gesture, with perhaps the first suggestions of physical culture and exercises in expression. In those days most of the graduates of these schools were never wild in their expression, they were thoroughly orthodox when they left

the schools. They could articulate well, some of them over-articulated. (I have noticed in this Convention, if you will allow me to say so, over-articulation.)

The students of that period had better control of voice than the students who are being graduated today. Where is there a man in public life whose voice can compare with that of James E. Murdoch when he was eighty years of age? There is entirely too little attention given to voice culture today. I know of a certain school of theology in Pennsylvania where they have a teacher of seventy-five years of age, who, when a student attempts a smooth, clear voice, always speaks to him in this way (illustrating in a sharp, nasal tone), "Mr. So and So, you want more *sharpness* in your voice, more *sharpness*." That is the teaching of voice culture as presented in a good many of the schools and theological seminaries in this country at the present time.

This is the age of Delsarte. When we said five years ago that we were teachers of elocution, one thing was accomplished at least, people knew what we meant. At the present day when we say we are teachers of elocution, it may mean a term of Delsarte training (although that does not explain much); it may mean a term in posing and pantomimic action; it may mean a number of months spent in the endeavor to fathom the ideas that someone has called a system. I have not a single word to say against Delsarte training, yet when we come to see the time devoted to Delsarte today to the exclusion of voice culture we wonder if we are training a set of mutes whose only expression is to be through pantomimic action. We must cultivate the voice and the sooner we get about it as teachers of elocution, the better.

THOS. C. TRUEBLOOD: I should like to ask Mr. Sargent one question in regard to the elocution work in Harvard College. Is there much more credit given to Harvard students than there used to be? Two or three years ago the only credit given in Harvard was for one course given by Mr. Hayes. For the other courses no credit was given.

MR. SARGENT: Originally in Harvard College the teacher, I think it ran back fifty or sixty years, had a large cage, an immense cage. I think he got the idea from one of the old elocution books, and he used to put his pupils inside that cage and tell them to gesticulate through the bars. That was the science of

gesture at that time. You can imagine that the science of elocution was on a par. After that came a succession of teachers, and at the time I was a student there elocution was a desultory sort of work, entirely voluntary, come and go as you please. Shortly after I graduated from the college I became instructor there, and the work which existed then was about the same as existed when Mr. Hayes came. That work was purely voluntary, usually individual instruction, and amounted to very little. Then Mr. Hayes came, and since that time the subject has steadily grown every year. The number of credits has increased, the work of elocution has been added to that of the English courses. The instructor in elocution is present at six courses, criticises the work of the students, not as a separate thing, but in connection with the English department. A large number of students attend the exercises under Mr. Curry, Mr. Hayes and Mr. Cope-land. The latter especially has introduced an entirely new feature in connection with elocution work, and is exceedingly popular, hundreds of students attending his lectures.

In the theological school, where there was formerly one or two hours a week, Professor Churchill is the instructor, which is the highest judgment I can pass upon the instruction there, and the number of hours has increased sixfold. In short, there are four instructors in the college, all doing excellent work. It does not count in graduation, though, and I believe there is but one elective.

MR. WM. B. CHAMBERLAIN: My report seemed to imply, perhaps, that the colleges and universities in the East are not interested in the subject of elocution. That was not the remark on the paper, and if it was so understood it was a misapprehension. The sentence written there, and the thought I wished to represent, is that the older schools in the East have been much slower in responding to our circular and have largely failed to respond. Responses have come promptly, cordially, from most of the schools in the South and West, from which I do not want it deduced that elocution is languishing in the East; all I mean is that we could not get answers to our inquiries.

THE ADVANCE NEEDED IN ELOCUTION.¹

S. S. CURRY.

Elocution, or the study of the Spoken Word, has a real educational value. It may be so taught as to promote culture, stimulate the creative activities of the mind, test the power of assimilating knowledge, and aid in securing the harmonious coöperation of the faculties and powers of the whole man.

It ought to be elevated to its true place in the curriculum of all schools and colleges. This place is not that of mere amusement, not an ornamental accessory, neither is it a branch of physical training. It is, when properly taught, a practical means for mental development. One of the first steps necessary for its advancement to this, its real place, is the recognition and establishment of Elocution in a separate department, in our colleges and universities, that under favorable circumstances it may be developed, according to its own laws, and distinct from rhetoric. Not that there is too much attention paid to the written word, but too little to the spoken word. Literature and all the arts, suffer because of this fact. The spoken word is fundamental to all language. It has been a favorite subject of erudition from Walker down to our own day, to prove that the rules of rhetoric are rules of speech. To this error may be traced the present degradation of the spoken word. The separation of Rhetoric from Elocution and the establishment of a department of the spoken word, is the first step towards freeing elocution from the shackles of conventionality in which it is now found.

This step will give an opportunity for the next great need, a reform in Declamation. The taste for the stilted unnatural form of public recitation, known as declamation, is becoming extinct. The progress and development of the arts and their handmaiden, science, has created a taste for simplicity, an appreciation of nature as seen in her processes. And the result is that the artificial, the unreal, the strained, are more generally observed to be such and do not meet the demand of the present generation. There must

¹ The paper was part of a book to be published, and was given at the Convention with the understanding that it was not to be published. The above is, however, a report of the paper prepared for this publication.

be other ways to train the spoken word than by so-called declamation. A reform is the need,—not more work along the old lines, but a struggle to direct elocutionary study into other channels, especially to pay greater attention to extemporaneous speaking.

One of the most important needs of advance in method is in Vocal Training, vocal training based on scientific facts. This is perfectly consistent with the use of the voice for artistic purposes. The Rush system of voice training fails to observe the fundamental and essential as distinguished from the accidental, and teaches faults as qualities and excellences. A dignified professional school, where the highest artistic standards, most scientific consideration of phenomena, advanced methods, enthusiasm, and broad knowledge of all the arts,—in short, a school that will furnish inspiration for the spoken word in education in all its phases, will be a means to still further advancement.

Elocution needs the stimulation of good literature. After all elocution is an interpretative art and partakes of the character of that which it interprets.- We are told audiences will not listen to good literature ; we answer, " not unless it be adequately read," and the public that buys books and knows good literature is a pretty good judge of what is an adequate reading of good literature.

But not only is literature necessary to elocution ; elocution of the right kind is the best means for the apprehension of literature as an art. The reader must enter into the very spirit and atmosphere of thought to be interpreted, his heart must throb with the same emotion, his mind must move in the same line of thought. He must adapt himself to the varying situations and types of character in order to apprehend the thought, make it his own, and live in it until it seek communication. A right study of the spoken word is thus the best method of understanding and interpreting the spirit of literature. Vocal expression then becomes a language, transparent as glass, through which the hearer can see into the very soul of the thought conveyed. Language is the product of the human soul, as are thought and emotion. Language is not merely a dress that thought can put on or off at its pleasure—it is, as someone has said, "the body of which thought is the soul." Hence it is that language is moulded by thought and emotion, by experience and culture.

The spoken word has in all ages been the outer door to all artistic appreciation and all artistic growth. It is the spoken word which is the means of stimulating and stirring the heart of mankind. And the public reader, if he is true to his vocation, can stimulate and educate as well as please. But to entertain, is no mean office in this world, only it must be remembered, to please a man below his usual plane of experience, is to degrade him. To please him along the line of his ideals, is to please, inspire and elevate him.

There is a great need for legitimate criticism. Public readers and the public need to understand the distinction as to what is a spectacular show on the one hand and what is legitimate comedy or tragedy on the other. The tableaux, the shows of beautiful girls in Greek costumes, the Greek poses (so far as the drama is concerned) are spectacular, are on the plane of the Black Crook, in art if not in ethics. There is here a show, an appeal to the eye, a spectacle.

All true, noble, histrionic expression appeals to the imagination. If such distinctions could be understood, the chaos of the opinion concerning reading would take form. It would be better for the farcical reader, as he could at once get his audience and follow out his own standards; and at the same time it would give an opportunity to those who believe in higher work, to reach a class who do not now believe in elocution at all.

The spoken word of our country needs the coöperative association of those who work for something more than money,—who labor for the cause of education, and who are inspired by the Spirit of Art.

DISCUSSION.

MISS STILLWELL: The greatest of French teachers said, we can never know the literary value of a paper until it is tried by a voice. The value of the spoken word is beyond everything. The value of the spoken word is wholly dependent upon the voice, because "No" means "No," or "Yes" means "Yes," or love means love, or hate means hate, according to the voice which is used in saying it. You and I know this is an indisputable fact. Sounds are facts, and should be treated as such. We never know the literary value, mental value of any emotion until the voice has done its best.

WM. B. CHAMBERLAIN: I have followed this paper with great interest and profit, and I want to emphasize especially the importance of the idea there presented, that literature and the spoken word must be side by side. The written word is to be vitalized by speech, and in turn speech is to be enriched by the crystallized thought as embodied in our literature, the gems of thought in our literature. What is true of literature and elocution is true, as I perceive it, of rhetoric, and the spoken word. I suppose it is possible for us to misunderstand the spoken rhetoric, but all rhetoric which is being taught by able men, is the ground work of literature.

I once took observation on the campus of a college while the boys were playing football. Here was a boy called A, behind him was B tickling A's ear with a stalk of grass, but behind B was C tickling B's ear, and B himself, while trying to fool A, was being fooled by C. Sometimes I think we are doing the same thing in our professional criticism. We are tickling the other fellow's ear when we talk about rhetoric, literature, and elocution, and fail to notice the fellow who is tickling *our* ear. I suppose all these three subjects are three strands that make up the cable of expression.

MR. S. H. CLARK: I should like to know where is the work on scientific voice production. If it is in existence it has never yet come under my observation. Voice teaching, as far as I know, is today very little advanced over what it was twenty-five years ago, and if I mistake not, the best voices of today are produced by the empiricists.

MISS MYRA E. POLLARD: I should like to refer to one point in the paper. It seems to me that whether the posing of pretty girls in Greek costumes is on the level of the "Black Crook," depends on whether there is any artistic idea in posing.

I would not of course, state that posing is the factor in elocutionary training that gesture is. Yet, posing may be justly made a part of elocutionary training. But there seems to be a vital difference between spectacular productions and fine artistic grouping work. In spectacular production your thoughts do not go back. In really artistic posing you forget what you see and look at it as an interpretation of what is back of it. I think you for-

get the personality of the true poser as you do the individuality of the organ. You think of what the body says as much as what the voice says, and not what the voice says only.

ARTISTIC ELOCUTION.

SILAS S. NEFF.

We are all agreed as to the desirability of the artistic element in human activities. In the building of a stone wall, and in the delivery of a sermon, the element of beauty should be present.

It affords genuine pleasure to see things easily and skillfully done. We admire artistic elocution, and agree that the elements constituting an artistic performance should be present in a reading, a recitation, or a public address. Thus far there can be no difference of opinion. But when the question arises, How can this element be secured? at once opinion differs.

Two courses are open—imitation or growth; either to imitate the forms of the manifestation of beauty in nature, or to comply with the conditions which will grow these forms.

All manifestations are effects—beauty of form and of motion, tones and modulations of voice. Back of these are the causes which produce them. Are there any other causes than those found in nature which can produce these effects? If not, then our course is clear and the problem is solved.

The oak tree is the expression of forces which caused it. To produce an oak, a germ is united with a proper environment and these express themselves in a form called an oak. The laws of the oak's manifestation are in the forces which produced it. And so the rose forces give the rose, and the spirit of the lily of the valley cradled in the nourishing earth will always incarnate itself in this beautiful form.

We ourselves are the result of heredity and environment. There is nothing in us which is not in them. The elements of beauty in the actions of a little child are likewise caused by surrounding influences operating upon the soul within. And so with artistic elocution we must have the elements of which the artistic is the expression before we can have their manifestations.

To increase the artistic element we must enlarge the germ and spirit of which beautiful forms, curves, motions, and tones are the expression. Contrast the beauty of many cultivated roses with their wild ancestor. This is the result of development, of education. And yet the florist can do nothing directly with the *manner* of the flower's growth. The laws by which light and heat and nourishment enter the plant are provided for in nature. If the flowers are not to his taste in form and color what does he do? He does all that can be done. He surrounds them with those elements of nourishment which alone can give the improvement he desires.

The teacher should work in the same way. He too should be a student of nature's plan. He should look through effects to see and act upon the causes which produce them. Since what we call expression is merely the manifestation of thought and feeling, without thought and feeling there could be no expression, as there would be nothing to express.

To the question, Can we teach artistic elocution? the answer is, No, we cannot. In a state of nature no such question appears. The fact that the discussion has arisen proves something wrong. No one knows, nor can know, how a thought or feeling ought to be expressed, hence there is no criterion of vocal or body expression. To establish one is simply to restrict the possibilities of the expression of thought and feeling. It does more—it stifles and kills the feeling itself. The human mind must be free. This is an absolute condition of its growth. To restrict or to regulate its expression is to destroy the conditions of its existence.

But suppose we emphasize the **wrong word**? This is impossible. Our reading is the expression of our understanding of the sentence. If the understanding is wrong, correct that and you have corrected the emphasis. But suppose a wrong gesture or facial expression is used? This also is impossible. If the thought or feeling is wrong correct it.

If, then, elocution, and especially artistic elocution, cannot be taught directly by imitation, but must be secured by supplying the conditions which produce artistic elocution, the question arises, Have we not narrowed the work of the teacher? We have not. On the other hand, we have broadened the profession, increased its responsibility, and infinitely enlarged its sphere of

action. For, instead of the teacher giving his attention to the so-called laws of expression, of gesture, or of art, these have become useless to him, and he now deals with their causes—truth and manhood. To develop character is now his mission. Need I say that a perfect character involves physical and vocal perfection as well as all-round mental development and spiritual culture?

Of the possibilities of human development we have as yet only the faintest conception. Imagination, the fundamental activity of the human mind, and the greatest of all mental powers, has received but slight stimulation. As we enlarge the imagination we increase the sum total of all man's powers, for all other powers depend on this one for their highest growth. Develop imagination, and observation, attention, reason and judgment grow along with love of man, truth and God.

Viewing the possibility of growth from the side of truth, we see that we are just beginning to realize what truth is. We thought truth was simply knowledge of facts, stored in books; we are beginning to realize that the truth which will nourish our being and grow our powers is found in immediate communion with nature and God.

The function of the teacher of elocution and oratory is thus changed from a teacher of expression to a teacher of impression. Instead of concerning himself with the so-called laws of expression, he becomes a student of the laws by which the mind becomes possessed of truth. What truth should the world receive? What does the poem symbolize? The orator who gives the world the most truth, emotion, stimulation, inspiration, is the greatest orator, and the reader who enables his audience to carry away the fullest realization of the significance of the author's language is the greatest reader. To guide the reader and orator into the fullest possession of what the audience should receive is the sublime function of the teacher of elocution and oratory. A new world of discovery in the realm of mind and nature is thus opened before the scientific teacher.

DISCUSSION.

MISS PIERCE: The paper was a poem, but human nature is not capable, at present, of reaching the heights to which the author would have us aspire.

On the other hand, I believe we make too much of method. I want to arrive at nature's self, but as we go to the public schools, or receive education in the common schools, we form habits which have to be overcome by means of art. The motto of our school is, "Through Art to Nature." I believe the foundation must be laid by means of the practice, and the rules, and the drill, which ought to be given before this artistic standpoint can be arrived at. The essayist's ideas are on a very high plane, I acknowledge, but the question is, can we realize them?

MISS FRITZ: I have been teaching for five months in a small city, and striving to bring forth an idea I have had for about ten or fifteen years.

If God is the vine, we are the branches of that vine, and we can bring ourselves to speak true, or express the true and the beautiful. In these five months I have, I think, met with some success in helping students to speak from within, to let the ego speak for itself. I took one pupil, for example; she is a girl twenty-two years of age, full of impulses, nervousness. I have watched her. I knew the time would come when I could show her, or let her see, herself as others saw her. After three months several persons went to her, and said, "What a wonderful improvement you are making in yourself. How composed you are." I had simply trusted the soul to express itself.

MR. MERRILL: It was suggested by one of the speakers that the reader of the paper was upon too high a plane. I do not think we are prepared to concede any such a thing as that. No thought in relation to our work can be too high or too idealistic provided it is sensible and true and right. We are aiming at the truth, and when we use the word idealistic it necessarily puts us on a high plane. I am not going to discuss the paper read this morning, but wish simply to emphasize what appears to be the central thought of the writer. I believe every intelligent teacher of this subject recognizes the fact that artistic elocution is not a thing of external adornment, it must *start* right. Artistic expression is the outgrowth of artistic feeling, artistic appreciation, artistic consciousness. I think the great trouble in some of our work is we attempt to put on the outside before we have legitimately and properly directed the inside. I simply wanted to emphasize the thought which I knew to be in the mind of every one present this morn-

ing, that we cannot look for results unless we have properly furnished the means to accomplish them. I believe the purpose of the paper this morning was to call attention to the fundamental thought—that good feeling, good emotion, good impression *tend* to pass into good expression. I believe most heartily in drill and training—a training, however, that considers the *being* as well as the body, and seeks for artistic harmony rather than mechanical expertness.

F. TOWNSEND SOUTHWICK: We stand today in the position of a man who is trying to lift himself by his boot-straps. We have heard a good deal of this matter of ideal in our art. I believe in it, I thoroughly believe in it. We have heard a good deal about the necessity of getting the appreciation of the University and of cultured people for our work. Now, by the side of that, we have heard some terrifically bad reading in this place, and worse than that, we have heard this Association applaud it. What are you going to do about it? You may *talk* forever about the question of artistic elocution. You may tell us the soul is everything. The soul *is*, but the voice is one of its instruments, the body the other, and we are trainers of these instruments. What does the singing master do? Does he tell the pupil, "If you think as Beethoven thought you will sing as Beethoven wrote." No. He knows better. You must produce tone, you must spend hours, days and years singing the vowels. It is the easiest thing in the world to idealize, and the hardest thing in the world to drudge, day by day and year after year, on the elements of our art, yet that is the secret of artistic elocution.

H. M. SOPER: It seems to me we should avoid the two great extremes in teaching. The old schools had too much technique and too little spontaneous emotion and inspiration. The new school often tends too much toward emotional inspiration, ignoring all principles and methods.

Every science and every art has its laws, and these must be understood and applied.

E. M. BOOTH: I want to be counted in on this side. I did not hear the paper, but I have been strongly impressed with the conflict of views. We are just on the dividing line between the idealists and formalists, the expressionists and the trancendentalists. We cannot get true expression from either side, we must

have inborn expression. I do not care with which you begin first, it will not do to ignore either side. I don't believe we can ever come to any uniformity of terminology until we come to a general consensus of thought.

GEORGE B. HYNSON: It seems to me very clear, that if we follow out some of the ideas that have been expressed here during this convention, we shall soon cease to be teachers of elocution, we will be teachers of some other branch. My experience has been that where I do the most drill, the most definite, technical work, there I get the best results. I think we are entitled to speak from experience.

Year before last I had occasion to give a lecture in Baltimore in a leading theological seminary once a week. The arrangement was such that, in order to make my train, I had but one hour. I was there twenty times during the winter, consequently I stood up and drilled those ninety young men for one hour solid every Saturday. Drill, drill, I scarcely took a moment to explain what I was after. At the end of the year their voices were perfectly magnificent. I do not say it because *I drilled them*, but because *I drilled them*.

Another example. Last year, in a certain Catholic high school of Philadelphia, there was a young man who came out in one of the declamatory exercises who, to choose a common expression, was as stiff as a poker. They believe there in gesture, and they wanted to see it in the public speaker. Consequently I began to teach this young man gesture, though it is a thing I dislike to do. I taught him a few motions, and the hand would go up and down like a pump-handle.

This year he came out, and although I had not taught him a gesture, he made his gestures freely, easily and naturally, and I believe it was because I first taught him how, mechanically.

SPEECH DEFECTS.¹

MRS. E. T. E. THORPE.

DISCUSSION.

MR. GEORGE R. PHILLIPS: I had no more idea how the subject matter was to be treated than the man in the moon. The

¹ The MS. of this essay was not given to the Association.

comfort I extract from it is this, when the term discussion is used, it means an endeavor to take things apart to get at the truth. I have nothing to take apart. I endorse, so far as my endorsement will make current the paper, most completely all Mrs. Thorpe has said. She has given you the experience of many years, and deep, earnest thought; and all I can say is, to all who are interested in this most important subject, if they were to lay to heart what she has said, a great deal of good would be done.

Stammering, stuttering and voice defects are not new things, not new developments. When I look back, I find in the earliest history an account of stammering. Moses complained that he was not a man ready of speech, and right down the centuries, we find men of different degrees of ability suffering from these impediments.

One thing which Mrs. Thorpe said, and I wish it could be deeply impressed upon each one, is this; you cannot get rid of a bad habit by a magical pass. It requires patient, plodding, persevering work to eradicate the mischief and substitute the good, healthful practice for one that is bad and deleterious. I have had some few years' experience in dealing with this matter of voice defect, especially with stammering, though I do not limit my work to that. Stammering and stuttering are not the only voice defects, and they are not synonymous. There are people who cannot pronounce some letters. A lisp is a defect which can be eradicated; it can be overcome easily if you know how to do it. There are some people who are afflicted with the inability to pronounce certain sounds; some cannot say the letter R. When I made an announcement here last evening, there was a titter because I had emphasized so strongly the R. There are some who could not pronounce the R to save their lives, and the question arises, how are these defects to be treated. I have found in my particular work that there is a point where you come to the realization that there is no law. In elocution, in a good many things in the technique, you may formulate laws, but you cannot make an exact science of the curing of the defects of speech. You come to mathematics, and it does not make any difference whether the space covered by two triangles is the same or not; the rule by which you determine the area of each will always remain the same. But you cannot bring down to

the treatment of speech defects any such precise rule. You must deal with each one according to the temperament, and in Philadelphia according to the temperature, and you must take the environment, of which we hear so much. You have got to take their susceptibilities, their sensibilities and all other things that go to make up the individual, and deal with them gently. I believe if there is any position in this world that demands patience first, patience second and patience third, patience all the time, it is that of the man or woman who attempts to deal with voice trouble, with defects of speech. The slightest irritation on the part of the teacher will undo in one moment that which you have been laboring for weeks over. If you put your pupils on bad terms with you, give up the task. In you they must have a sympathetic friend who will bear with the weakness they manifest, and which to the outer world is a cause of pain. They do not mind stammering before their teacher, but to stammer outside is a source of intense humiliation, neither more nor less. The great requisite for this work, apart from any skill that may be required, is patience, sympathy and patience all through, and no one has any right to enter upon it who cannot feel sympathy. A hard heart has no business to attempt to cure stammering and vocal defects.

The question of time is the great obstruction we have to contend with. A pupil comes, a stammerer, or suffering from some defect, and the first question is, "How long will it take?" "I cannot tell; it depends on circumstances." "Will you cure me in a week?" Not I. If you say outright that it will take six months, he is gone.

MISS NEWCOME: Although by reputation I think perhaps I am considered a specialist in the line of physical work still I have had some experience in the treating of speech defects. I want to emphasize two or three things that have been said here this morning. I want to emphasize them for the sake of those who are not specialists and who may have it in their power at some time to help people who are suffering in this way.

The matter of being patient has been spoken of. I cannot, myself, conceive of anyone becoming impatient with a sufferer in this way. I might be impatient with a person who could talk and would not, I could never be impatient with a person who

could not and was trying to. I think the most delightful pupil I ever had was a deaf mute who was under my care for three years. Sometimes I worked with him for two or three hours; I never tired of teaching him. There is a great deal we can do for these people without, as I said, being specialists. You will find in minor cases that you can help people very much by giving them general tones, giving flexibility to all the vocal parts, and thereby overcoming the special thing.

I believe in the technique, I believe we must have exercises for the voice, exercises for articulation, exercises that will give flexibility and control to the vocal parts. My experience with stammerers and deaf mutes led me to look into the exercises used by specialists for this class of people, and I find the things which would help a deaf mute quite beneficial to people who were supposed to talk well. I would recommend them to you, if you have never used them, to give power and tone. I think we as elocutionists, for ourselves and for our pupils, need this sort of thing in order that we may make ourselves understood.

MRS. THORPE : Some time ago a slip was sent me saying that the difficulty was on the increase in the schools in Germany to such an extent that the government was thinking of trying to find some way to stop it. If I were to give any opinion in regard to it, I should say, appoint schools where all children can be taught to talk, and then appoint inspectors to see that every child does learn to talk, then if the parent neglects it, I would make it a capital offense. If you had seen as much as I have, you would say that there is no more cruel thing than to allow a child to grow up as a stammerer. I have worked now thirty-five years and watching this person and that, and making notes all along, I do think I have found a way by which every person, if he has not gone too far, can come out of this difficulty. A child should never be left to the judgment of a parent who says that the defect will be outgrown.

MR. BECHTEL : For years I was engaged in the work of correcting voice defects and a great many present have come under my observation. I wish to give utterance to a thought that was given to me by the President of Drexel Institute before he was president. I wanted to know what could be done in the way of teaching the public school stammerers. He said he did not think

anything could be done in the way of reaching them in the schools, in the way of public work. In the course of conversation he gave utterance to a practical suggestion ; said he "In a city of the size of Philadelphia, in short in all of our large cities, it seems to me there are enough stammerers to justify the establishment of a special school for the treatment of stammering, and have a specialist at the head of it."

It seems that this thought might be taken up by this convention so that in all our larger cities such an institution might be established. In the light of the criminality, as Mrs. Thorpe has expressed it, of the parent not attending to it, if the government will not take hold of it, the cities may, by providing special schools where it may be treated. Parents having stammering children will send them to the special school where not only the ordinary branches will be taught, but where their special defects may receive proper attention.

E. M. BOOTH : It seems to me that we ought to pass a resolution of that nature and have it go before the country as the sentiment of this convention.

MISS NEWCOME : I wish to speak of the work done in our public institutions for deaf mutes. I have not visited all in the country, of course, but as I have traveled up and down the land in the last few years, I have inquired into the methods, and I know that very largely in our public institutions the sign method is used, and we are told that the so-called oral method is not a success. Why is it a success in our private schools ?

I think I have found the solution ; I found it in the last school of this sort I visited. The children are allowed to be together, and it is thus very much easier to learn the sign language, and after a child has learned to indicate his wishes through the sign language he is loath to try to talk, consequently they have not made a success in the public institutions. In the private institutions, they not only teach them to talk, but to hear. In Chicago in one of the institutions a child was brought in and the teacher talked to him in an ordinary tone of voice, as he sat in her lap, and he answered in a tone which I could hear. He had come to the school a deaf mute.

I want to call your attention to this, and ask your influence

in having the children sent to the schools where they can be taught to talk and hear.

MRS. THORPE: The children in an Institute in Boston, talk and some talk very well. A boy of thirteen answered all my questions, reading from the lips. I asked how long he had been there, and they said seven years and were proud of the fact that he had gained so much in seven years. I said to the principal of the school, it is rather hard that persons who stammer cannot have the same advantage. There was a young lady with me who within six months had learned to talk, and I saw the tears gathering in her eyes. She had carried a weight which no one who had not occupied her place, could understand. In my paper, I was going to describe a really difficult case of stammering; that of a person who has lifted all the muscular action up to the jaw and tongue until he is not able to speak a word. If he elevates a book or chair, you would think he was trying to lift a ton's weight. It is painful to see him make an effort. He is so sensitive you cannot give him any instruction directly. To say "you do this," is to throw him into convulsions. Is seven years too much for such a person? The deaf mute has nothing of that with which to contend. He is like a blank page to work upon. Many think a stammerer has to learn to talk. It is not that; it is to undo all this I have been describing. He must first learn to relax. The boy in the hospital of which I spoke, is quite the opposite. We had to fasten up his jaw to make it stiff.

QUESTION BOX.

Question: Is there such a thing as personal magnetism?

MR. MACKAY: I do not believe in what is called the personal magnetism of actors, orators or elocutionists. I think it is the intense earnestness of the man projecting his force in straight lines of mental action against the object he seeks to influence and overcome. I do not believe in that peculiar mysterious attraction called magnetism. I think that every man who is directly and positively in earnest and knows when he ought to say a thing, and where he ought to say it, and does say it, will always hold his audience as long as he can keep up that current of psychic force. The power to hold an audience

depends entirely upon earnestness and knowledge of the subject by the speaker presenting it. That is all the magnetism I know.

Question : Is the extreme sensitiveness which has been sometimes felt by great actors and orators immediately before appearing before the audience, a necessary accompaniment to producing an effect ? To be answered by Mr. Mackay.

MR. MACKAY : We have right here in this audience, and have had ever since we have been in session, some illustrations of this very subject. For instance : Whenever any one of the members rises to address the chair, the President is obliged to ask the name sometimes twice, sometimes thrice, before he hears it. After the speaker is started every word is heard clearly. I noticed it particularly this morning; I was obliged to ask three times and finally did not hear the name. It seems to me that this a proof that the nervous muscular system will respond to impressions from the environments. The mental condition resulting from the environment of the speaker was a binding force which we call modesty. The speakers, assuming that they are presenting themselves when they present their names, feel a modest diffidence in presenting them. A merchant might as well feel modest about putting up his name over his store. The name called for in every instance has been affected by the mental condition of the speaker. There will always be muscular awkwardness where there is mental embarrassment. The moment they get into the argument, freed from thought of self, their physical force responds to their mental direction. Given a knowledge of the subject, and the supposed practice of the orator and the actor, there is no necessity for extreme sensitiveness in speaking before our fellow men.

The actor, reader and reciter are governed by the intentions of the author and receive their impressions from him. The orator is subject to the impressions of his environments, when he rises to speak. You are all in the field of nature as speakers, here, and you immediately submit to the impressions from your environment.

Question : Is it true there are but five positions of the vocal organs in the production of all sounds in the English language ? What is a simple sound ?

DR. J. S. COHEN : A simple sound is a tone without any overtones whatever. If you will take a vial—bottle, and blow over

it you will get as near a simple tone as can be made. There is no such thing in nature as a simple sound; it is impossible for a chord to vibrate as a whole without vibrating in its parts. The vibration of these parts gives the overtones and prevents simple tone. If you listen to a bell you will hear as the sound passes away a shrill sound, one of the overtones. It is the union of the overtone with the simple tone that produces the peculiar quality. There is an organ composed of a great many pipes. All these pipes together are called furniture. Each one gives a separate tone, as near a simple tone as you can get. It does not satisfy the ear, and in order to satisfy the ear they give you auxiliary pipes which furnish the overtones and the supplementary tones, and the whole together form the orchestra in miniature. Go to your piano, lift the cover so as to expose the chords, put your foot upon the pedal so as to move the hammers, and whistle or sing, you will find that tone very clearly reproduced in your piano. Take a tuning fork, or a box, or a bottle of water until it gives you, when you strike it, the same pitch as your tuning fork, and place it over the other, and the result will be as near a simple tone as you can get. There is no such thing as a simple tone in nature.

Question: What is cadence? Does any writer, or speaker, use his voice for thirty minutes without employing cadence?

MR. TRUEBLOOD: I think everybody except an Englishman uses cadence. I heard Oscar Wilde talk an hour and fifteen minutes and he used no cadences. The gentleman on the platform who said there was no such thing as cadence used it I think. I see no reason why we should not call a spade a spade. If the repose of the voice at the end of a sentence is called cadence, let us call it that. We have a closing of a melody in speech called cadence; it is simply a lowering of the voice either by steps or slides. There are cadences in all natural speech.

Question: Will not any thought when properly conceived, aided by attendant emotion which will accompany its proper conception, produce its own proper expression without the knowledge on the part of the speaker of slides, cadences, and gestures?

S. H. CLARK: The great object of the teacher should be so to instruct the pupil that he will be able to reproduce the emotion which the literature presents. We have heard a great deal about

other arts being like ours; they are not. We need not be told how to make a slide; every man can make it—every man does make it; the great difficulty is in so training the mind that it will act in a manner to produce the right slide. I admire technique, I insist upon it, but what I insist upon more is that the pupil get the proper conception and the technique will look out for itself.

You will listen tonight to a man who is extremely deaf and who knows nothing of the sound of the inflections [Mr. Howard Furness], and whose inflections are perfect. If I find a pupil using the rising inflection instead of the falling I am assured the mental condition is not right. We all ought to have modulations in our voices; when we have not we have no modulations in our heads.

MR. TRUEBLOOD: There are some men intellectually strong who have not the power of expressing themselves intelligently before an audience, simply because they do not have any knowledge of technique. I believe most thoroughly in technique, but your technique must not be made manifest. Nobody can become an artist in two years. In the words of Henry Ward Beecher, "A man is never truly learned until he forgets how he learned." You must *forget* your rules of logic before you can be a logician. You must *forget* your vocal culture before you can be a good speaker. I believe in vocal culture, inflections, in study of quality, pitch, force, time, and their application to the elements of literature, and to the different lines of literature. Some people say, criticise. Well, one man's judgment is different from my judgment, and what is the pupil going to do? It really becomes a question of deciding between two systems.

MRS. CURRY: I think that at present there is such a thing as a philosophy of criticism recognized both in the literary and artistic world, and such a philosophy is perhaps applicable to the uses of elocution. It is not necessary for me, I am sure, to point out to you where this criticism may be found. It is only necessary for me to call your attention to the fact that there is now a philosophy of criticism, recognized in the artistic and literary world, and I think perfectly applicable to the uses of the elocutionist.

A MEMBER: Do we not need a method of teaching a pupil to

overcome his faults quite as much as a philosophy of criticism? This is one of the problems to be attacked, and on this question I take sides with Mr. Trueblood. We differ as to means but we do not differ in the belief that technical training is necessary. We all know that mind and body are interdependent. I think that is one question that we may safely say we have settled. It is not a question that is debatable in this Association without wasting time. The question is, whether we shall divide the two subjects, whether we shall put the soul on the one side and technique on the other, or make their development coördinate from beginning to end.

MR. PINKLEY: I think we all see that we have in this convention a much larger number of capable theorists than of efficient executants. We need to train body, voice, mind and soul, each to the uttermost, that thought of whatever nature may receive adequate expression.

REPORT ON A VOICE WITHOUT LARYNX.

DR. J. SOLIS-COHEN.

I regret to say that the announcement upon your programme as to the production of the individual of whom I am to speak, is incorrect. The fault is not mine. I instructed your committee to insert the words "if possible," which they have not done. It is not possible to produce the individual. I have not seen or heard of him for a number of months.

Between two and three years ago it was necessary to remove this man's larynx and a portion of the skin of the neck in consequence of a cancer that was destroying his life. The top of the wind-pipe was fastened in front to the skin of the neck, cutting off all connection between the lungs and the interior of the throat. He made an excellent recovery, but had no voice, and was compelled to write upon paper in order to communicate his wants. One day, when he was very much excited by something which had happened in the ward, he turned to me and made a guttural sound. Knowing very well that speech is nothing but sound converted into articulate factors by means of the tongue, lips, teeth, etc., I encouraged him to cultivate that sound in the

hope and in the expectation that he would be able to utilize it sufficiently for ordinary purposes. This he was enabled to do ; and, in the course of a few months, he developed a voice sufficiently modulated for expression, and perfectly audible at a distance of forty feet. I have learned from some of the members of your Society who have seen him later than I have, that, owing to his exertions, his voice has become still better.

For a long while it was impossible to find in what way this voice was produced ; but latterly I was able to discover it and I will try to explain it to you. (The explanation was accompanied with a demonstration on the blackboard.)

You know that for the production of the human voice two things are necessary : an elastic reed or band, and a condensed current of air which shall set that band in vibration just the same as in many artificial musical instruments. If these conditions be maintained you will have voice, no matter whence the air comes or whence the band comes. When this man speaks, the skin above the opening in his throat becomes distended with air into a sort of elastic ball which you may liken to the bag of the Scotchman's bag-pipes. Then, as this confined air is expelled against a rigid band of flesh in his throat, just as air from the lungs is expelled against the vocal bands in ourselves, the man speaks in a staccato manner. He can make six or eight syllables consecutively without re-filling his little bag of flesh.

When I look into his throat as reflected in the image received on a mirror placed in his mouth, I find this condition of things :

There is the epiglottis intact as you usually find it ; because the epiglottis, not being diseased, was allowed to remain. I do not think its retention has anything to do with the voice. We find a funnel-shaped passage leading below to a horizontal slit which is the opening of the gullet. The anterior portion of the funnel represents the posterior portion of the skin of the neck ; and along there we see a little irregular line which represents the line of the incision made in order to remove the larynx. Upon the left side of the middle line we find a little somewhat triangular opening above the line of the gullet through which the air escapes from the bag of air in the neck as it contracts, and the condensed air strikes a little structure which much resembles a

real vocal band. There is no similar structure upon the right side of the throat, and so the voice is made with the structure upon the left side only. The question is, what is that structure? Now there are certain pairs of muscles in the throat which receive and compress the bolus of food as we swallow it. They are known as the constrictor muscles of the pharynx. The lower pair of these, the inferior constrictors, for there are three sets, are attached to the larynx on the sides of the thyroid cartilage. In removing the larynx, these muscles were divided and allowed to flop, and they flopped upon the tissues of the inner surface of the neck and there became agglutinated. The lower portion of these muscles is horizontal ; and it is that horizontal band of fibers on the one side which has fortuitously taken the position which answers the purposes of the vocal band—an exemplification of the very significant fact observed by De La Marck, who preceded Darwin more than a hundred years, that function precedes structure. In commenting upon the variety of species, La Marck found that where certain functions in animals were in abeyance or were lost, those animals gradually lost the muscles or structures necessary for the performance of those functions ; and that where they had to take on new functions, other structures were brought into play ; and that eventually new structures were sometimes formed.

In the case of this individual, the necessity for voice has incited the utilization of a structure originally intended for swallowing. The last I heard of him he was in New Haven, and shortly afterward I was present there to assist a friend in performing an operation with the object of trying to do purposely what had here been done accidentally ; for there is no credit to be given to me for this result, except that I thought I would see what nature could do in restoring function. Usually an artificial appliance is supplied, and then the voice is similar to that produced by the reed of a pipe ; a monotonous sort of voice. I thought I would see what nature would do if let alone ; and I wanted to see whether there would be any return of the malignant disease before any artificial appliance was introduced to supply the missing larynx ; and before it became necessary to put in any artificial appliance, Nature told us, "Sir, that is superfluous."

DISCUSSION.

PRESIDENT: Allow me to thank you, the explanation is wonderfully interesting to us all.

DR. LAIDLAW: In the earlier reports of this interesting case, the question was as to what it was that vibrated, what could vibrate to produce the sound of voice. It was supposed at first to be a simple band of scar tissue which had been formed in the healing of the wound; but as scar tissue cannot be tightened and relaxed to give the variations of tension that are necessary to the modulation of the voice, the supposition next was that the vibrating body which produced speech was composed of muscle tissue, which has the power of changing tension. I learn now for the first time that it is known to be a fold of muscle tissue that vibrates and that gives greater and less tension, which gives us modulation in the tone. I think an important point upon which to lay stress would be the method by which the man gets the air into his throat, and that might be illustrated by making an outline of the throat. (A drawing was executed.)

It is important, and Dr. Cohen laid stress upon the fact, to remember that there is not the least connection between that man's throat and lungs. In the normal condition, the air passes back over the tongue between the soft palate above and the epiglottis below, into the larynx and down the wind-pipe to the lungs. In the case of this man, however, while the mouth, the soft palate and the epiglottis remain intact, there is no orifice into the larynx; for the larynx was cut away during the operation, and the flesh of the throat healed over the place where the larynx used to be and obliterated all trace of the old opening into the larynx and wind-pipe. The wind-pipe coming up from the chest behind the breast-bone, curves forward over the upper border of the breast-bone and opens on the front of the neck, the breath passing to and fro through that orifice. The puzzle was to know how the man got any air into the throat. The committee experimented on the bulging of the sac by placing in front of the man's throat an instrument which marked on paper the swelling and receding of the sac, and they found that he first swallows the air until the sac is distended. Then by one more swallow, or half swallowing movement, he forces an additional puff of air

into the already distended sac, and, coincidently with this final puff, the sound is produced. This final puff of air that produces the sound is thrown backward into the sac by simply raising the back of the tongue, displacing backward the air that was in the mouth and upper pharynx.

It is worth noting the slight amount of air force, the slight air pressure, that is used by that man in producing a sound. When we think of the voice trainers who are developing the abdominal powers, and say the more breath the greater the voice, we may learn something; we may all learn something, from knowing of this case, where the man has air force enough simply by raising the back of the tongue, displacing gently the air from the mouth into that sac, the air recoiling in the sac and striking the vibrating body. That is the very first lesson that an elocutionist may learn, the very light amount of air pressure that is necessary to produce voice.

There is another feature in it, from which we may obtain a little. I believe there was once a voice trainer, I forget his name, who claimed that the vibration of the vocal bands was not the principal factor in the production of tone, but that the mucous membrane of the pharynx also had a power of relaxing and tightening its tension; that the relaxing and tightening of the mucous membrane had some influence in changing the pitch of the voice. I think that case may be brought up as a fair illustration to support that gentleman's assertion and claim. Here is a man who has no vocal chords or bands; he has the mucous membrane of the pharynx and he can vary the pitch of his voice.

Another point in this case which is interesting to a voice user, is the demonstration that it takes more breath to produce a consonant than it does to produce a vowel. The instrument which traced on paper the rising and falling of the sac showed that when he pronounced the vowels, the back of the tongue was raised upon the palate, and forced the air back into the sac. Naturally the sac swelled, but the swelling immediately went down as the puff of air which had been sent back into the sac recoiled through the mouth. When the man pronounced a consonant, as k or g, instead of there being the single rise and fall of the sac, there was a double rise and fall, there was a rise and fall and another rise and fall. I believe the explanation of that

phenomenon was found to be that in pronouncing the k and g there is some resistance in the mouth to the recoil of the sound. When the tongue took the position to form k, the puff of air which was thrown into the sac did not have force enough, to force itself outward through a mouth which was prepared to speak k, so the lower part of the pharynx contracted and re-inforced the recoil of the original puff. This re-inforcing movement of the lower pharynx caused the second swelling of the sac, which receded as the sounding air was forced out through the mouth. The vowels are produced by one swallow. With a consonant the air which was forced back of the tongue had to be reinforced by a second contraction of the air down in the lower pharynx.

Question. What are the man's feelings as to where the sound comes from ?

Answer. He locates it at the top of his gullet.

Q. Does he feel now any difficulty or difference in speaking any different from his old voice ? Does he feel he is speaking in a different place ?

A. Yes.

Q. The old original feeling does not stick to him ?

A. No, sir.

DR. LAIDLAW: Another point of interest which you might observe is that this point of the throat is governed by the same nerve which supplies the larynx. This nerve comes down from the back of the head and sends one branch to the larynx and another branch to the pharynx. We have, in this case, removed the larynx, rendering that branch powerless, but the pharyngeal branch takes on the function of its lost fellow. Was it not during a moment of excitement he made the first sound ?

DR. COHEN: Yes, he was angry.

DR. LAIDLAW: Here was a man accustomed to express his emotion by language, by rough language, perhaps. Here was a man whose larynx, through its nerve fibers, had been accustomed to express emotion in strong language, forcible and loud language. Here he has that machine taken away from him, the larynx cut out, and the old nerve channel coming down to that point is stopped. You can imagine what currents of emotion

must have been coursing up and down that nerve during the long interval between the operation and his first uttered sound. In a moment of anger there is an overplus of energy, there is a tremendous amount of nervous energy, and, for the first time, there is force enough put into the pharyngeal branch of the nerve and through it force the pharyngeal muscles into a function foreign to them. The way being once opened and the lesson being once learned, the succeeding development was simply a matter of practice. These are the points I will leave you for discussion.

Q. Is the vibrating point at the base of the hole which once held the larynx?

DR. COHEN; Yes, sir; just above the opening of the gullet.

Q. What is the quality of the voice?

A. The quality is not much, two or three tones limit the inflection. The man sings with accurate time.

Q. Is there much force to the voice?

A. No.

Q. Is it a pure tone or is it an aspiration?

DR. COHEN: It is a tone like a man who is hoarse.

MR. MACKAY: You speak of there being a difference in the production of consonant and vowel sounds. The consonants are divided into two classes, one sub-tonic and one atonic; you use both, you speak of g and k; g is a sub-tonic element, requiring some form of vocality; k is simply an atonic, no tone. Does the Doctor observe any difference in these two?

DR. LAIDLAW: The instrument placed on the man's throat produced a tracing on pronouncing g of two rises, thus, *m* in k, a similar form, but the rise not so high. Less muscular effort; a and o cause one rise, thus, *n*.

Q. If compressed air passing over a vibrating body will produce tone, what is the value of Dr. Laidlaw's explanation as to the passing of the nervous fluid to this new passage? If the body was there ready to contract, and the compressed body of air struck it, why did it not vibrate?

A. Do you know how to swim?

Q. Yes.

A. When you drop a man into the water, the peculiar combination of nervous impressions running from the brain to the

muscles arises when the necessity demands it. It suddenly comes to him, but it did not exist before. It took the dropping of the man into the water to send the nervous force down to the proper muscles and set them going; he needed a strong stimulus to set the mechanism in operation.

DR. COHEN: The tissues were there, but we did not know it. I remember a case of a girl twelve years of age who was paralyzed. She passed out of my hands, and one day a faith doctor told her to get up and walk, and she did. That girl had been cured for five or six years, and did not know it. So it was with this man who had the power of phonation but did not know it. In reference to the nerves of which mention has been made, some fibers go to the larynx and some to the pharynx.

MISS MYRA E. POLLARD, Chicago: There is no direct connection between the larynx and pharynx, so the lungs are used for respiration and the back of the throat for swallowing and vocality. Is there any rhythmic relation? Does the individual inspire at the same time he swallows the air, and expire at the same time he articulates?

DR. COHEN: Yes, a matter of habit.

MR. PINCKLEY: Some three or four years ago I heard a physician say that there was no vibration of the vocal chords.

DR. COHEN: They do vibrate, you can see it. Spend a dollar and buy a laryngoscopic mirror and learn to use it. It may be that the theory of the voice may have nothing to do with elocution, but it stands to reason that if you understand this theory of voice you will do better work than without it, and all you require is a looking glass and a little mirror that costs a dollar. Make your pupil sing a, e, i, and watch in that mirror. If you will do that you will see the vocal bands vibrate, and as the voice rises in pitch they vibrate more and more rapidly. The physical laws here are the same as regulate anything similar that rules in the natural world. The pharynx acts simply as a resonator, as the body of a violin does, and being covered by a mucous membrane, the lubricity of that membrane may reflect the sound waves and thus affect the voice. When I noticed this man's speech, at first, there was always a little mucus and saliva on the new vocal band. After he has spoken a little while and the

parts become dry, he does not speak so well. If you open your mouth you change its shape and alter the shape of the resonator, and that is the way tones are reinforced. If your pharynx is attuned exactly to the same note that you produce from your vocal bands, the reinforcement will be greater. The person who studies this principle, or who executes it intuitively is the person who will speak with least effort.

Q. What part do the false vocal chords play?

A. Not the slightest.

Q. Is it the belief that the nervous energy was connected or developed by that emergency? Was there a connection made by that nervous impulse?

DR. LAIDLAW: A natural and anatomical connection?

Q. Yes. Was it the incident of perfect development or the connection of certain forces?

DR. LAIDLAW: I think everything was there ready, but what was needed was to drop the man in the water and give him the initial shock, as it were. The accident of healing had drawn certain structures nearer together, and made a mechanism that would produce sound when once the man was forced to use it.

Q. Can the man speak continuously or is there an interval between each of the words or between syllables?

DR. COHEN: He can speak consecutively eight to nine syllables. There is an interim because the sac is exhausted. He can speak six to nine syllables without filling the sac a second time.

Q. Does the glottis rise to meet that?

DR. COHEN: No, the larynx and epiglottis are gone. The passage for air has been brought forward like a buggy top, and there is a big hole there.

Q. In regard to the second case, was it successful to form the second vibrating case?

DR. COHEN: So far the man has only been able to speak in a whisper.

Upon motion of Mr. Trueblood, seconded by Mr. Neff, it was resolved that the Convention extend a hearty vote of thanks to Dr. Cohen and Dr. Laidlaw for their very interesting scientific demonstration.

THE PUBLIC READING OF SCRIPTURE.

E. M. BOOTH.

In the reading of Scripture, as in everything else, the end determines the means. If the end sought be simply a stimulus to private devotions, the objective form of the reading becomes, largely, a matter of indifference. The subjective effect alone is considered. The incidents, the events, the facts, and truths of the holy word are uttered simply to furnish a view point for the soul's contemplation without any notes or comments in the tones of the reader's voice. To be sure, such reading need not be audible at all. A silent reading will accomplish the end equally well, and were it not that many whose office it is to conduct public devotions carry this method into the pulpit, I should not feel called upon to mention it.

But however legitimate and suitable this means may be in private devotions the changed conditions in the public reading of Scripture render such a method entirely inadequate. The new situation demands new measures and new ends.

The public reader of Scripture must set before himself more than the subjective effects of the word upon his own soul. His end must comprehend not only the instructing, the moving, and the uplifting of his own soul, but also a corresponding awaking and quickening of other souls. Virtue must go out of him as well as come into him.

The public reader of Scripture must also note the fact that there are different rhetorical forms to the Scripture, and that these varying forms call for different modes of expression. If he fail to recognize the varieties of narrative, didactic, prophetic, and lyric composition in the sacred word, he will be likely to fail in the proper means of rendering them. A mind impressed with the fact that it is the word of God which is to be delivered, but which, at the same time, is oblivious to the fact that this word is conveyed in the forms of human literature, will be quite likely to ignore the distinctive features of the different styles of writing and render all Scripture in the measured and stately tones of solemn authority.

The reverse is also true. Too vivid a sense of the human element in the different forms of composition will tend to eliminate the authoritative altogether, and will reduce the reading to the level of the merely commonplace and the entertaining. The reader needs to remember that each of these forms of writing has a different objective purpose. The narrative and the descriptive appeal to imagination and seek to reproduce the scene before the mind's eye, to create a vivid picture. The didactic appeals to reason and seeks to enlighten the understanding. The prophetic impresses divine authority, appealing to conscience and the will. In lyric passages the controlling purpose is to give expression to personal feeling, and the appeal is indirectly, to the emotion of the hearers.

It is my custom in presenting this subject to show how these different ends may be secured, if we view the main elements of vocal expression as *evolved* from three generic conditions of being. All vocal expression is conditioned by the three factors, *Personality, Space, Thought*. Every utterance represents some personality, related to some space, attempting to communicate some thought. It is the reader's business to report these different personalities, to show the spacial conditions under which they are speaking, and to exhibit the relations of their separate ideas.

Let us first consider the relation of the different attributes of tone to personality.

We all recognize persons not only by their features and bearing but also by their voices. The most conspicuous attribute of tone by which this identification takes place is that of pitch. Other attributes unite in the revelation of personality, but the one upon which recognition appears to be based, or conditioned, is the key of the voice.

In the fifth verse of 1 Sam. 3, we have three personalities introduced, the personality of the narrator, that of a child and that of an old man. "And he ran unto Eli, and said: Here am I, for thou calledst me. And he said: I called not; lie down again." Now, although we have been told in previous verses that Samuel was a child and that Eli was very old; yet unless the reader makes a change of key suggestive of these conditions he offers no help to the imagination of the hearer in reproducing the scene. All of the passages given in the pitch of one per-

son reduces the narrative to a dull and lifeless monotony. Monotony, as we all know, is the besetting sin of the ordinary reader, and when a composition offers an easy way of avoiding it, shall we not avail ourselves of it?

The first rule, then, for reporting different personalities is to key the voice to an appropriate pitch. The appropriate pitch will, in each case, depend upon the age, the character, and the mood of the personality represented.

It is not to be supposed that a change in pitch alone will furnish the full suggestion of each personality. It is only the characteristic attribute which introduces the personality. Every person uses all the leading attributes of tone, and to differentiate a personality justly requires changes in the attributes proportioned to the prominent features of that personality.

Fortunately certain elements of tone have become the recognized symbols of definite qualities of personality, so that the means of translation are easily available. Variations in the volume of tone, for instance, at once suggest difference in the bulk of the personality. This bulk may represent either the physical, the mental or the moral man. To introduce a child's utterance with the high pitch of voice without a corresponding thinness of tone only tends to confuse the imagination. It may not be possible or even desirable in speaking the words of David and Goliath to make the bulk of tone in each case an exact counterpart of their physical bulk; but it is desirable that the difference should be suggested. It may be necessary even to give the greater bulk of tone to the lesser physical bulk because of the greater moral bulk of the smaller individual; as when Samuel rebukes Saul for not destroying the spoil of the Amalekites (1 Sam. 15:19, 20.) The thing to be remembered is that a vivid impression of a largeness of personality, either in its physical bulk, in its moral elevation or in the weight of its thought, and a desire on the part of the reader to have his hearer receive such an impression, will give increased volume to the tone.

Another attribute of tone associated with definite features of personality is quality of voice. Quality of voice appeals to the ear on exactly the same basis that bearing or attitude of body does to the eye. Each results from poising the several agents which unite in producing the attitude or the tone. An easy bal-

ance in the members of the body produces a pleasing and graceful effect upon the eye; and an easy balance or opposition in the muscles which generate voice produces a pleasing and graceful effect upon the ear in what we call pure tone. Pure tone therefore symbolizes a poised attitude of soul. It may be a calm and placid balance or it may be one with energy in all the parts, but so long as the tone is pure it indicates self-possession and moral control in the personality, while impure tone indicates some species of demoralization or passional disturbance. The different species of impurities, catalogued in the books as aspirate, guttural, nasal and the like, show the special region of anatomy which for the time being is suffering this loss of balance or demoralization. The pathology of passion has taught us that certain classes of feeling attack the respiratory system and produce disturbance in the equilibrium of the breathing muscles, which renders the tone aspirate or breathy. Fear is the generic passion which occasions the most radical disturbance of this sort; and whether it manifest itself on the animal side as an instinct of preservation, or on the moral side as cowardice, or on the intellectual side as doubt and uncertainty, the result is always a measure of aspiration in the tone proportioned to the degree and nature of the fear. (1 Kings 18: 39; John 9: 20, 21.) Contempt, scorn, derision and the like feelings disturb the normal poise of muscles about the mouth and nose, giving that form of impurity known as the nasal. (John 9: 28, 29; 1 Kings 18: 27.)

A third class of feelings such as anger, wrath, rage, hate and others seize upon the "guttur," the passage of the throat, and produce demoralization in that region, giving the choking quality of tone denominated guttural. (John 9: 34.)

A secondary effect which always accompanies a loss of balance either in the realm of matter or in that of feeling is an abruptness of motion or jerk in the force. The feelings that produce impurity of tone by creating unsteadiness either in its breath support, or at its point of generation, or at its place of exit, give also an uneven and spasmodic form to its force. Hence we have associated with a personality that is out of poise because of a harsh and disagreeable mood, not only some form of unbalanced, impure quality of tone but a more or less violent abruptness of force.

Stress is the technical term for this attribute of tone, though there is much confusion in its use. If everyone would bear in mind that force is the generic term signifying quantity of loudness, and stress the specific term meaning the point of loudness, the place of *strain* in the tone, it would seem that this confusion might be avoided.

We have then under the condition of personality, first, a change in pitch the acknowledged credential of a new personality, this pitch to be in a key characteristic of the age, the character and the mood of the new personality; second, a volume of tone characteristic of the largeness, the nobleness of the personality, viewed either from its physical aspect or from its moral and intellectual side; third, a quality and stress of tone consistent with the nature of feeling that possesses the personality.

Let us now consider *space* as one of the factors conditioning vocal expression.

Man is represented in literature as speaking to different boundaries of space; sometimes as speaking to himself, sometimes to those immediately about him, then to others more remote, and even to those in the distant heavens. In the CIII. psalm we have the same person speaking in three of these attitudes. The psalm begins with soliloquy, "Bless the Lord, O my soul." In the sixth verse this self-exhortation broadens out into communication with a wider circle and the psalmist declares, "The Lord executeth righteousness and judgment for *all* that are oppressed." After recalling at some length God's mercies to himself and to the race in general, like the eagle in its flight, his mind takes a wider gyration and sweeps out of earth and time into the heavens, and in the nineteenth verse he declares, "The Lord hath prepared his throne in the heavens; and his kingdom ruleth over all. Bless the Lord ye his angels that excel in strength, that do his commandments, hearkening unto the voice of his word."

Now the essential attribute by which we indicate this relation of the personality to these different spacial bounds, is clearly the attribute of force. The standard amount of force in such cases must correspond to the amount of space to be filled; or perhaps more justly, the quantity of force should suggest the quantity of space to be filled. In Moses' song, Deut. 32, "Give ear, O ye heavens, and I will speak; and hear O earth the words of my

mouth," an exact correspondence of force to the proportions of space would be somewhat difficult, but there should be enough loudness and extension of the tone to suggest the enlarged spacial conditions.

This leads me to note the difference between loudness and extension or projection of tone. Some speakers have the faculty, which all may have, of projecting the tone to the remotest individual of an audience without any of the boisterous effects of thundering in the ears. How is this accomplished? I think this effect depends largely upon one's faculty of mental projection. There seems to be a law of perspective for the ear as well as for the eye; and this perspective in both cases requires the converging lines. It appears to be the focalizing sense of singleness in the personalities to whom the tone is sent, which gives it the peculiar convergence and penetration referred to.

I am not ignorant of the fact that success in placing the tone easily and directly with every individual auditor, is largely due to a proper placing or poising of the muscles by which the tone is generated; but without the proper projection of mind upon the single personality as a focus the muscular process is likely to fail. It is the intensity and directness of purpose, I apprehend, that is the largest factor in securing directness and reach of tone. These two forms of force in tone may perhaps be illustrated in Elijah's opening address to Israel, 1 Kings, 18, 21, "And Elijah came unto all the people and said, How long halt ye between two opinions? if the Lord be God, follow him; but if Baal, then follow him. And the people answered him not a word." Now if we conceive of Elijah in making this speech as thinking of the people in the collective mass, I submit that the tone will take on more of fullness, than if he thinks of the lines of that mass as everywhere converging upon the individual. The sense of largeness will, as it were, give the ground plane the perspective breadth of tone, and the sense of distance the perspective plane or reach of tone. So in the answer of the people in their approval of the conditions which Elijah proposes for the test of the true God, "And all the people answered and said, it is well spoken." If the response is to suggest the voice of "all the people" it must fill a space commensurate with all the people, but if it is to represent simply the voice of any one of the multitude, then it only

needs the loudness and reach necessary for that individual to be heard.

While the principle, therefore, for satisfying the spacial conditions looks simple, it is in reality quite complex. To make the force of voice in each case a counterpart of the space involved in the situation, we have frequently to blend two different quantities of force, or a constant quantity with the variable. The constant quantity arises from the fixed space in which the reading is given, and must always be more than sufficient to meet the requirements of audibility. If the narrator in his own personality is reporting mere matters of fact, only the quantity of force necessary to easily fill the fixed space of his auditorium will be needed ; but if the requirements of the narrative demand that he suggest other persons speaking under other conditions of space and feeling, the variable quantity of force must be added to or subtracted from the constant quantity according to the limits of space involved in the new condition. In the first verse of John 9 we have the narrator stating the fact that "As Jesus passed by he saw a man that was blind from his birth." This demands a tone of voice whose force equals the distance between the narrator and his farthest auditor. This, of course, will vary with the circumstances in which the passage is read. The second verse introduces the personality of the disciples speaking to Christ under a much more restricted space, and demands a force of voice correspondingly restricted yet without violating the requirements of audibility ; just as if one should speak the first sentence to a friend on the back seat of the house and the second to one sitting just before him on the front seat. Unless the words, "Master, who did sin, this man or his parents, that he was born blind ?" are introduced by a change of force and also by a change of pitch, the reader has neither satisfied the new condition of space nor that of personality, to say nothing of the finer spiritual conditions which are involved in the passage. So with Christ's answer in the third verse ; while the spacial condition is not changed, there is a vast change in the personal factor. "Never man spake like this man," said the officers who were sent to take him. "He spake as one having authority." A distinct conception of such a personality by the reader ought to give to the tone in uttering Christ's words a volume and dignity in marked contrast to the

deferential thinness and sense of inferiority in the disciples' tones when speaking to him.

But notwithstanding all the modifications which personal characteristics may give to the tone, it will always remain true that the vocal attribute by which personality is related to space is that of *force*. The standard of force will always be the measure of a person's sense of distance between himself and his auditor.

In regard to the expression of thought we shall find that no one attribute of tone may stand sponsor for *its* nature to the same extent that pitch and force do for personality and space. For while thought is one of the constituent conditions of expression, thought itself is but the expression of conditions or states of the mind.

There appear to be three mental conditions constantly present in the expression of thought, and each of the attributes of tone has a different use according as it is employed to express these separate conditions.

With some license in the use of terms these conditions may be named the formative, the consecutive, and the comparative. The formative conditions may be defined as that state of mind which recognizes the formal elements or units of which the thought is composed. These units may be single words, phrases, clauses or paragraphs. The consecutive condition is that state which discovers the *connection* between these successive units. The comparative condition is that state which measures the relative *value* of the successive units.

In the formative condition the use of time as an element of expression is in the form of pause between the separative units. In the consecutive condition it is in the form of quantity on the unit of inflected pitch. In the comparative condition it is in the rate of the successive units, the moments of rate being proportioned to the momentousness of the unit.

In pitch the formative condition tends to refer each unit of thought to the keynote. The consecutive condition gives a gliding transition of pitch, by inflection on single words and by melody on clauses, which refers the unit forward or backward for connection, according as the transition is upward or downward.

Rising inflections and cadences have the incomplete and for-

ward look, downward ones the conclusive and backward; while both inflections on the same word involve both connections. The comparative condition proportions the acuteness of pitch to the relative supremacy of any unit. "For if the truth of God hath more abounded through my lie unto his glory; why yet am I also judged as a sinner."—Rom. 3:7. This order of the units which we find in the authorized version requires both the separation and the elevation of the unit "through my lie" from "Hath more abounded unto his glory;" first, because it is a separate unit and, second, because it is the more emphatic unit in the logical succession of units. It has the compound inflection because looking backward to the general expression "Our unrighteousness" in a preceding verse, and forward to the unit "Judged as a sinner" in the same verse.

The child in its first efforts at reading only employs the formative use of pitch and time. He says, "The-bird-is-on-the-tree," making each word a separate unit, because perceiving them only in their continuous order and not at all in their consecutive or relational order.

This is the simplest form of melody that we have, the child form, a simple enumeration of the units of thought without comparison or contrast, exaltation or subordination. It is the basis of the chant in music; and the chant, if I mistake not, is the first, the child stage, in the musical development of a people. For though the chant is often used during an advanced stage of musical culture, it always expresses simple, not complex conditions of thought. It appears, therefore, that the monotone may arise from a limited discernment of the reader and singer, or from a limitation of their purpose in the expression. Hence, whenever the formative conditions of thought chiefly are to be expressed, the simple monotone melody is the natural form. If the reader wishes to enumerate what he sees without giving any explanation or comment in the tone, there is no need of his using the consecutive and comparative functions of pitch. This is the proper melody, therefore, of prophetic Scripture in such chapters as Isa. 13. The chapter begins with a distinct announcement that it is "The burden of Babylon which Isaiah the son of Amoz did see." When the vision begins, then, the monotone begins and the key of the monotone changes in har-

mony with the feelings that are awakened in the prophet by the difference in the subject matter of the visions.

Darwin has given us the clue, as I think, to another use of the monotone which is also very common. As you will remember, he ascribes the origin of song, or melody, in the animal world to a deliberate effort of the animal to win the favor of the opposite sex by a pleasing exhibition of voice; a sort of serenading instinct. Be that as it may, it is clear that melody of speech has come to be employed not only to charm the animal sensibilities but also to win the consent of the understanding and even to move the will. It is the persuasive factor of speech, and we employ it often beyond the needs of consecutive and comparative thought conditions, solely to please and win approval for our sentiments. Witness a little child trying to coax a parent. The dependence is clearly not so much upon the reasons offered as upon the seductive melody of the tones.

On the contrary, when we do not wish or intend to win the consent of the hearer, but seek to command or impose our will and conviction upon him, we instinctively use the melody of the monotone, using just enough variation in pitch to render the consecutive and comparative conditions of thought intelligible. This is the kind of melody demanded in those passages of Scripture, in prophecies and elsewhere, where God or an angel is represented as speaking directly to man. The winning persuasive melody of human communication is dropped out, and the stately tone of authority assumed: "And the angel of the Lord called unto Abraham out of heaven the second time and said, By myself have I sworn, saith the Lord, because thou hast done this thing." When the words of the angel begin then the monotone begins.

Contrast with this Paul's utterance in Acts 26:8. "Why should it be thought a thing incredible with you that God should raise the dead?" Paul is trying to win the approval of Agrippa to the credibility of the resurrection, and this desire on his part gives a pleasing variation in pitch upon the separate units of thought. If the passage is given with the monotone melody it will render the words imperious and dictatorial.

Perhaps something more needs to be said upon inflected pitch as the agency by which we show the consecutiveness of thought.

For while the rising inflection is prospective and the falling inflection retrospective in effect, they also symbolize many other connections. Among these are doubt and certainty, the assumed and the asserted, the incomplete and the complete, the negative and the positive, the well known and the new, the subordinate and the principal.

Several of these consecutive conditions are illustrated in the opening verses of the ninth chapter of John's Gospel. "And as Jesus passed by, he saw a man that was blind from his birth. And his disciples asked him, saying, Master, who did sin, this man or his parents, that he was born blind?" It has just been asserted in the last phrase of the eighth chapter that Jesus "passed by," hence that unit of thought is well understood and needs no asserting here. Neither does the statement "He saw a man." For it has just been said, that "He went out of the temple through the midst of them," and it may be assumed that he saw them. The first new or important idea that needs asserting is the man's condition of blindness, the additional one is the duration of that blindness.

If the falling inflection is not given on blind, we assume that his blindness was well understood or else that blindness was the prevailing condition of the crowd through which he had come. If we give in the next verse the falling inflection to "asked," as I have frequently heard, we throw the attention back to the preceding statement and imply that they asked Jesus if this man had been blind from his birth. If we suspend the voice at "asked" and drop it at "saying" we assert that what they asked him was the word "saying;" whereas the condition of mind in both cases is the same one of incompleteness, looking forward to the question of the disciples.

Allow me in closing to make one or two comments of a general nature. In all the rhetorical forms of Scripture the three conditions of thought are constantly present. The individuality of the ideas must be shown, their interdependence made clear, and their relative value distinguished. In didactic discourse, the Epistles, the Sermon on the Mount, and similar explanatory forms but little else is required in the expression. The exceptions occur in those passages where proof texts of Scripture are introduced. In such passages the authority of the divine person-

ality is represented, and hence the quotation demands a measure of the solemn monotone.

In prophetic Scripture this same authoritative monotone is the distinctive feature. Not that it is always present but that it is more frequent than in any other form of Scripture. It is the form of expression which accompanies the prophet's words when weighted with a personality greater than his own and he exclaims "Hear the word of the Lord" or "Thus saith the Lord God."

In lyric Scripture and in hymns personal feeling dominates the expression, and hence all those varieties of pitch demanded by the varying moods of the personality must be observed, as well as those different degrees of standard force which show the attitude of the soul toward its spacial environment, such as transitions from the introspective to the declarative attitude.

Narrative and descriptive writing need the mind constantly alert to changes occurring in personality, space and thought. The hearer needs to be told not only what is written, but who said it, how the person felt, and to whom he spoke.

A fault that is well-nigh universal in Scripture reading is too rapid a rate of utterance. This is sometimes so marked that it not only falls short of seriousness, but even runs into irreverence. Perhaps the most aggravated form of this fault appears in the impious fashion that has grown up of rendering the responsive service in many of our churches. We have all heard, time and again, the most sublime and solemn sentiments of such service hustled through as if the reader were chanting the words of the Pauper's Burial: "Rattle his bones over the stones; he is only a pauper whom nobody owns." I certainly have heard Scripture responses read at a rate which expressed as little respect for the body of thought in the sacred word, as these lines express for the body of the poor pauper. What possible hope has such a reader to bring the minds of his audience into an attitude of worship. His tones seem to say "move on, move on—don't stand gazing up into heaven in awe-struck wonder." What a blessing if such readers could have the experience of Jacob on his way to Padan-aram. If they too could realize from vision that "The Lord is in this place and I knew it not," then might we hope that their headlong pace would be slackened to a rate

befitting his confession, "How dreadful is this place. This is none other but the house of God, and this is the gate of heaven."

DISCUSSION.

ANNA BARIGHT CURRY: I could not have chosen, if invited to select a subject on which to speak a few words at this convention, one in which I am more specially interested than the subject chosen for me by the persons having the programme in charge. The possibilities of this branch of public reading, I have long believed in. It was about eighteen years ago, that I first tested with promiscuous public audiences, topical readings from the Bible. The success my reading met with convinced me that the masses of the people were hungry for the word of God. It has always been one of the things I have looked forward to with great anticipation; the time when other duties might be set aside to make opportunity for this privilege of interpreting the Bible through reading to the general public. I agree with the paper just read that the purpose of the public reading of the Scriptures must comprehend not only the instructing, moving, and uplifting of the reader's own soul, but also the corresponding awakening and quickening of other souls. I also agree with the speaker that the way to do this is to enter into the thought experiences, exactly as we would enter into any form of literature we sought to interpret. The Bible is in some senses a peculiar form of literature. It is in language, characteristics and form, essentially oriental. It is part of a literature that differs widely in its subject matter, its ideals and purpose of life, from the Greek and Latin. The Hebrews as a race seem to have had for their especial endowment the possibility of understanding the one true God. The literature of the Bible is essentially religious in spirit and age. To read the Bible, I think the reader must be able to comprehend such experiences either intuitively or as a result of education. He must embody in himself in living form the essential characteristics of the Hebrew branch of the human race. I see no greater difficulty in doing this with the Bible than with the Iliad, and the difference is only in degree, not in kind, between the work required to assimilate Bible thought and that required to assimilate Chaucer and Shakespeare. I admit the difficulty to be in rising to the poetic realization of God, which

abounds everywhere in the Bible. This is not a characteristic of contemporaneous literature and of course it requires imagination and deep concentration of thought. But as I said, these are difficulties in degree, not in kind. The greatest difficulty I see to the adequate interpretation of the Bible to the ear of the Nineteenth Century, is the mental vice to which we are all in some degree a slave, a subtle unconscious element in our motives to look for show, effect, exhibition. The smallest taint of this will take so much from the power and reality of the experiences of the race, recorded in the Bible. I remember some years ago being in a class under George L. Osgood, a well-known singing teacher in Boston. He was teaching voice to a class of students in Elocution. He called upon a member of the class to read for him the twenty-third Psalm. You can imagine more than one in that class wondered what he was about.

I believe he called upon the class in order to read the Psalm ; gave each student some kind of a criticism, and then explained himself. He said, "I always call upon my pupils to read the twenty-third Psalm when I want to detect subtle artificiality, insincerities or affectation." He said, "The twenty-third Psalm is perhaps the most difficult thing to read adequately I could give you. It requires absolute simplicity, directness, sincerity, poetic exaltation. The slightest affectation will spoil the reading of this Psalm." And then he went on to say that almost everybody was affected in expression until they learned to be otherwise, and so forth and so on. I don't know how many of the class remember that lesson ; it took me years to understand it and I appreciate it today more than I did fifteen years ago when he gave it.

I am sorry to be obliged to differ with the paper we have just heard entirely on the subject of method. My experience of twenty-four years' earnest study of the subject is that the method just explained to us, if carried out practically, will always and inevitably produce affectation, and result eventually in so warping the instinct for expression that the pupil will find it next to impossible to even see the subjective and spiritual depths in the literature of the Bible. Bible reading is not potent today. This method of teaching with some modifications, has obtained for the last fifty years, at least. It is not original with the speaker and I have accordingly less hesitation in attacking it — for attack it

I must. The spoken word as an art has had a mighty impulse in this country during the last twenty-five years; it is alive and developing. As a result we find criticism obtains. Criticism, as I understand it, is only a method of getting at the truth, a means of comparing different knowledge with fact, of comparing tradition and the knowledge of tradition which has grown perhaps to be prejudice with the constantly accumulating masses of scientific facts and artistic experiences. This is what we are here for. I recognize in this paper an able presentation in the amount of time allotted of certain phases of the well-known Rush system, modified by certain Delsarte ideas. You are not surprised perhaps that I should take the few moments allotted me to urge upon the profession the necessity of freeing ourselves from the external shackles of this method. Spontaneity, emotional abandonment, subjectivity, perfect simplicity, are characteristics of Hebrew literature. There must be some other method of manifesting these characteristics to the ear than in that of dead external symbolism.

The human heart is touched and drawn out into action by the experiences of the race. The record of these race experiences we find in literature. To adequately read them we must make them living experiences; there must be no art that stands between the heart that is listening and the heart that is voicing. True art does not strive to say nothing that it may appear like something. Neither does it strive to say something that it may appear like nothing. And the potent something in literature which it is the reader's special mission to convey is vitalized experience. For the rest, we can get it from the written page. Whatever stands between expression of such experience and the listening mind is an enemy to expression.

There is a science of voice and body that brings the mind into vital relation with physical man, and enables man to use the means spontaneously, to manifest the soul. This spontaneity is the test of all good work. The interposition of a symbol either in a quality of voice or an attitude of the body is a low form of art, and not adequate to express the highest phases of human strength and experience which we find recorded in the Bible.

MRS. SOUTHWICK: I was very much pleased with what Mrs. Curry said as far as she went. I would like to make this sugges-

tion. Those elements that have been observed to accompany the expression of certain thoughts, such as quality, pitch, etc., have come from the observations of the expressions of those who are moved by that thought itself; and it seems to me that the teacher who desires to bring out true expression should first of all begin with the educational principle that the deep concentration upon the thought that lies behind the expression will produce those effects.

MINUTES

*Of the Third Meeting of the National Association of Elocutionists,
held in the City of Philadelphia, in the Drexel Institute, from
June 25 to 30, 1894.*

MONDAY, JUNE 25, 1894.

The Convention was called to order by the President, F. F. Mackay, at 2:30 P.M.

Prayer was offered by the Rt. Rev. O. W. Whitaker, D.D.

An address of welcome was made by Dr. Edward Brooks, Superintendent of Philadelphia Public Schools. (See page 9.)

The President made his address. (See page 13.)

MONDAY EVENING, JUNE 25, AT 8 P.M.

The President in the chair.

Organ Solo by Mr. W. L. Nassau, of Philadelphia.

Recital by Mr. Robert H. Hatch, New York: "Tiger Lily's Race."

Recital by Miss Stella King, New York: The Statue Scene from "A Winter's Tale," *Shakespeare*, and "Me and Jim."

Recital by Mr. Gabriel Harrison, Brooklyn, N. Y.: The Dagger Scene from "The Wife," by *Knowles*.

Quartet—Apollo Male Quartet of Philadelphia rendered "Slumber Sweetly." Messrs. James Y. Glisson, James Morrison, Jr., G. Conquest Anthony, and Fred Davis.

Recital by Miss Saidee Vere Milne, New York: "Jack, the Fisherman," by *Elizabeth Stuart Phelps*, and "The Countryman at the Oratorio."

Recital by Miss Anna Warren Story, New York: "Haro," by *H. C. Bunner*, and "Hunting Tower."

TUESDAY, JUNE 26, 1894.

Session opened at 10 A.M. President in the chair.

Paper on "Reading in the Primary Schools," by Miss Lillian Wallace, Philadelphia. (See page 32.)

Discussion was opened by Mrs. Elizabeth R. Walton, Washington, D. C. (See page 42.)

Paper on "Reading in the Grammar Schools," by Mrs. Emma V. Thomas, Philadelphia. (See page 46.)

Discussion was opened by Mrs. Loraine Immen, Grand Rapids, Mich. but the MS. has been lost.

AFTERNOON SESSION.

Session opened at 2 P.M. President in the chair.

Paper on "Reading in the High Schools," by Miss Helen Baldwin, Philadelphia. (See page 56.)

Discussion was opened by Miss Alice Maude Crocker, Knoxville, Tenn. (See page 69.)

Paper on "Reading in the Normal Schools," by Miss S. W. Burmester, Philadelphia. (See page 72.)

Discussion was opened by Mr. Lee F. Lybarger, Toledo.

TUESDAY EVENING, JUNE 26.

Reception given by the Penn Publishing Company, at the Aldine Hotel, 1914 Chestnut street, to the members of the Association.

WEDNESDAY, JUNE 27, 1894.

Session convened at 10 A.M. President in the chair.

The President declared the intention of the Directors to change time of Election, whereupon

Mr. E. L. Barbour moved, seconded by Mrs. Gaddess, that the Election of Officers be moved forward from Saturday to Friday noon. Carried.

Paper on "The Relation of Physical Culture to Voice," by Mr. Frederic A. Metcalf, Boston. (See page 85.)

Discussion was opened by Mrs. Genevieve Stebbins, New York. (See page 94.)

Paper on "The Relation of Physical Culture to Gesture," by Mrs. Eleanor Georgen, New York. (See page 96.)

Discussion was opened by Mrs. Mary Hogan Ludlum, St. Louis. (See page 106.)

Mr. H. A. Williams moved, seconded by Mr. Clark, that a Nominating Committee of five, three ladies and two gentlemen, be elected to nominate President, two Vice-Presidents, Secretary, Treasurer, and seven Directors. Carried.

The following members were named for the Nominating

Committee: Mr. Neff, Mrs. Shoemaker, Miss Bell, Mr. Perry, Mrs. Georgen, Miss Nelke.

Mr. Trueblood moved, seconded by Mr. Clark, that there be two Tellers and a Judge of Election, and that the result be announced at the opening of the Session at 2 P.M. Carried.

Mr. Pinkley was named as Judge, Miss Wood and Mrs. Davis as Tellers.

Mrs. Immen moved, seconded by Mr. Alberti, and it was unanimously agreed to, Whereas the Members of the National Association of Elocutionists were entertained last evening in a most liberal, artistic, and hospitable manner by the Penn Publishing Company, be it

Resolved, that the thanks of the Association be tendered to the Penn Publishing Company for their most enjoyable and delightful reception, and that the Secretary of the Association be instructed to send them a copy of these Resolutions.

WEDNESDAY AFTERNOON, JUNE 27.

The Session was opened at 2 P.M. The President in the chair.

Paper on "The Educational Value of Beauty," by Miss Myra E. Pollard, Chicago. (See page 110.)

Discussion was opened by Miss Belle Bovée, New York. (See page 120.)

Paper on "How I Teach Elocution," by Mr. James B. Roberts, Philadelphia. (See page 123.)

Discussion was opened by Mr. H. M. Soper, Chicago. (See page 123.)

Mr. Perry moved, seconded by Miss Bangs, that the President appoint a Committee of three to take into consideration the question of Terminology. Carried.

The President announced that he would appoint the Committee the next day; report to be made on Friday.

Mr. Pinkley, Judge of Election, reported that the following were elected—72 votes being cast:

Miss M. Jones,	-	-	-	-	54 votes
Mr. Henry Dickson,	-	-	-	-	53 "
Mr. E. Perry,	-	-	-	-	52 "
Mrs. A. B. Curry,	-	-	-	-	47 "
Mrs. Georgen,	-	-	-	-	45 "

Mr. Neff moved, seconded by Mr. Barbour, that the report be accepted, and the Judge and Tellers be discharged with thanks. Carried.

WEDNESDAY EVENING, JUNE 27, 1894.

The Session was opened at 8 P.M. The President in the chair. A Vocal Solo, Aria from Faust, Gounod, was rendered by Dr. G. C. Anthony, of Philadelphia. Recital by Miss Lois A. Bangs, New York: "Palace of Art," *Tennyson*. Vocal Solo by Miss Corinne B. Weist, Philadelphia. Impersonation by Mr. Leland T. Powers, Boston: "David Garrick," by *T. W. Robertson*.

THURSDAY, JUNE 28, 1894.

The Session convened at 10 A.M. The President in the chair. Report of Committee on "Elocution in Colleges," by Mr. W. B. Chamberlain, Oberlin, Ohio. (See page 129.)

Mr. Southwick moved that the College Committee be reappointed, and be empowered to act for another year, and to continue their work and report at the next meeting. Carried.

The President named as Committee on Terminology, Mr. Perry, Mrs. Isom, Mr. Merrill.

Mr. Clark moved, seconded by Mr. Barbour, that the next place of meeting be in Boston. Carried.

Mr. Perry offered his resignation from Committee on Terminology, and he was requested to withdraw it.

Paper on "Prescribed Instruction in Elocution in Colleges," by Mr. Edward P. Perry, St. Louis, Mo. (See page 137.)

Discussion was opened by Mr. F. T. Southwick, New York. (See page 144.)

THURSDAY AFTERNOON, JUNE 28, 1894.

The Session convened at 2 P.M. The President in the chair. Paper on "The Status of Elocution in the United States," by Mr. Franklin H. Sargent, New York. (See page 149.)

Discussion was opened by Mr. George B. Hynson, Philadelphia. (See page 152.)

Paper on "The Advance Needed in Elocution," by Mr. S. S. Curry, Boston, read by Mrs. A. B. Curry. (See page 156.)

THURSDAY EVENING, JUNE 28, 1894.

- The Session convened at 8 P.M. The President in the chair.
Vocal Solo by Miss J. Schwarzenberger, *Philadelphia*.
Recital by Mrs. E. Georgen, *New York* : "The Benediction."
Reading by Miss S. McG. Isom, Oxford, Miss.: "The Passions,"
by *Collins*, with Orchestral Accompaniment.
The Ariel Ladies' Quartet, Philadelphia, sang "Legends," by
Möhring. Misses Katherine Tegtmeier, M. Adele Spain, J.
Schwarzenberger, and Mrs. W. T. Henry.
Recital by Mrs. Laura J. Tisdale, Chicago : "Macbeth," Act. I.,
Scenes V. and VII.; Act. V., Scene I. *Shakespeare*.
The Ariel Ladies' Quartet sang "Robin Adair," by *Dudley
Buck*.
Recital by Miss Minnie M. Jones, Philadelphia : "The Rajput
Nurse," by *Edwin Arnold*.
Recital by Mr. Henry Dickson, Chicago : Graveyard Scene from
"Hamlet," *Shakespeare*, and "Hervé Riel," by *Robert
Browning*.

FRIDAY, JUNE 29, 1894.

- The Session convened at 10 A.M. The President in the chair.
Paper on "Artistic Elocution," by Mr. Silas S. Neff, Phila-
delphia. (See page 160.)
Paper on "Speech Defects," by Mrs. E. J. E. Thorpe, West
Newton, Mass.
Discussion opened by Mr. George R. Phillips, New York.
(See page 165.)
The Nominating Committee presented the following report :
"Your Committee appointed for the purpose of making nomina-
tion of Officers of this Association for next year (after consider-
able difficulty in choosing a few from among so many excellent),
beg leave to report as follows :
President, F. F. Mackay, William B. Chamberlain.
First Vice-President, George R. Phillips.
Second Vice-President, F. Townsend Southwick.
Secretary, Thomas C. Trueblood.
Treasurer, E. L. Barbour.
Directors, Mrs. S. S. Curry, Mrs. Loraine T. Immen, Mrs.
J. W. Shoemaker, Miss Mary A. Currier, Mr. Leland T. Powers, Mr.

Virgil A. Pinkley, Mr. Henry Dickson, Mr. E. P. Perry, and Mr. Franklin H. Sargent.

It was moved and seconded that the report be accepted and the Committee be discharged with thanks. Carried.

Mr. Trueblood moved, and it was seconded, that the Election be proceeded with at once. Carried.

Mr. H. A. Williams was appointed Judge of the Election: Miss Nelke and Miss Story as Tellers.

Mr. Booth moved that the Judge cast one vote for the election of George R. Phillips for First Vice-President. Seconded and carried.

Mr. Metcalf moved that the Judge cast one vote for the election of F. T. Southwick for Second Vice-President. Seconded and carried.

Mr. Southwick moved that the Judge cast one vote for the election of T. C. Trueblood for Secretary. Seconded.

Mr. Perry moved as an amendment that the Secretary be elected by acclamation. Seconded by Mr. Pinkley.

Mr. Southwick withdrew his motion in favor of the amendment. It was thereupon moved and seconded that Mr. Trueblood be elected Secretary. Carried.

Mr. Pinkley moved that Mr. Barbour be elected Treasurer by acclamation. Seconded and carried.

Mr. Barbour moved that Mr. George B. Hynson's name be added to the Candidates for Directors. Seconded by Mrs. Georgen. Carried.

The Election for President was then proceeded with.

Mr. F. F. Mackay received 50 votes, and Mr. W. B. Chamberlain 33 votes. Mr. Mackay was elected.

It was moved that ballots be cast for Eight Directors. The candidate receiving the eighth highest number of votes to serve out Mr. Barbour's term of two years. Carried.

Total number of ballots cast, 76. 71 voted for 8 candidates, 5 voted for 7. Total number of votes cast, 603.

The following were elected Directors: Mr. Chamberlain, 73 votes; Mr. Perry, 67; Mrs. Shoemaker, 62; Mrs. Curry, 57; Mr. Powers, 57; Mr. Sargent, 53; Mr. Pinkley, 50; Mr. Dickson, 48.

FRIDAY AFTERNOON, JUNE 29.

Session convened at 2 P.M. The President in the chair.

Questions from the Question Box were submitted and dealt with. (See page 170)

Dr. J. Solis Cohen, Philadelphia, reported a case of voice without a larynx or any artificial appliance. (See page 174.)

Discussion opened by Dr. George F. Laidlaw, New York. (See page 177.)

The Committee on Terminology presented report:

"Mr. President: Your Committee appointed to consider the question of Terminology, and to report at 2 P.M. on Friday, June 29, respectfully submit the following report: Your Committee have had one meeting, at which were present Mr. Perry, Chairman; Mr. Southwick, Secretary; Messrs. Mackay and Merrill. Your Committee have considered the following words: Elocution, Speech, Pantomime, and Oratory, and would respectfully suggest that these words be referred to the Literary Committee of 1895, with the request that they appoint essayists to prepare articles in which they shall furnish, from best authority, the derivation, history, and present usage of the words, for the purpose of ascertaining the true value of these words in their application to our art and science, and that a half day be assigned for the presentation and discussion of the same.

EDWARD P. PERRY.

F. TOWNSEND SOUTHWICK.

F. F. MACKAY.

A. H. MERRILL.

Mr. E. M. Booth offered the following resolution on Stammering which was adopted.

WHEREAS, stammering appears to be on the increase among the children in the schools of the country, and

WHEREAS, the public teacher is not fitted by training, and overburdened with attention to other pupils, to give the required time to pupils of this class, therefore,

Resolved: that it is the sense of this Convention that in towns and cities where twenty or more of such pupils are in attendance at the public schools, separate accommodations should be provided and a teacher, specially fitted for such work, employed.

FRIDAY EVENING, JUNE 29, 1894.

Session convened at 8 P.M. The President in the chair.

The Ariel Ladies Quartet sang "The Blue Bells of Scotland," by *Schilling*, and during the intervals of the succeeding Reading sang "Lullaby," by *Neidlinger*, "Heather Rose," by *Holländer*.

Reading by Mr. Horace Howard Furness, Philadelphia, "A Midsummer Night's Dream."—*Shakespeare*.

SATURDAY, JUNE 30, 1894.

Session convened at 10 A.M. The President in the chair.

Paper on "The Reading of Scripture," by Mr. E. M. Booth, Iowa City, Ia. (See page 183.)

Discussion opened by Mrs. Anna Baright Curry, Boston. (See page 195.)

Mr. Clark moved that the unfinished proceedings on programme for 11 A.M. be dismissed, and that the unfinished business be taken up. Carried.

Mr. Williams, Judge of Election, reported result as set forth already, that the first seven Directors were elected for three years, and Mr. H. Dickson for two years, and that Mr. Hynson and Miss Currier had received respectively 41 and 35 votes.

Resolutions on death of Mrs. Pond, Messrs. Burbank and Steele Mackaye were then read by Mr. Booth.

REPORT OF THE COMMITTEE ON NECROLOGY.

WHEREAS, In the providence of Almighty God, one who was an active and honored member of this Association, Mrs. Nella Brown Pond, has been taken from us, and whereas we would, so far as feeble words permit, express our high appreciation of her worth as a woman and as an artist, one who has done so much to put our art on a higher plane, to supply us with nobler ideals, to stir within us loftier ambitions, therefore be it

Resolved, That we, the National Association of Elocutionists, put on record this expression of our recognition of her virtues and abilities. Let it further be

Resolved, That we, as an Association, extend our sincere sympathy to those who, nearest and dearest to her, most deeply deplore her loss, and that the Secretary be instructed to for-

ward a copy of these resolutions to the family of the deceased men.

WHEREAS, Almighty God, in his providence, has called from this life our esteemed friend, Mr. Alfred P. Burbank, who for so many years by the delicacy and refinement of his humor and the tenderness and purity of his pathos, and the artistic worth of his representations, contributed to the pleasure and the culture of his multitude of friends and hearers, therefore be it

Resolved, That we, the National Association of Elocutionists, do record our appreciation of this service to mankind. And be it

Resolved, That this resolution be placed upon the minutes of this Association and the Secretary instructed to forward a copy of the same to the family of the deceased.

WHEREAS, In the wisdom of Divine Providence, our esteemed co-worker, Mr. Steele Mackaye, has been removed from this field of action, and whereas we would show our respect for his great activities and for his contributions to the world of art, both by stimulating others to think and do, and by his own accomplishments, therefore be it

Resolved, That we, the National Association of Elocutionists, render this well merited recognition, and put the same upon our records, and that the Secretary be instructed to forward a copy of these resolutions to the family of the deceased.

Respectfully submitted,

FREDRIC A. METCALF.

VIRGIL ALONZO PINKLEY.

EMMA AUGUSTA GREELY.

ALICE C. DECKER.

MRS. S. ETTA YOUNG.

MINNIE M. JONES.

It was moved and seconded that the resolutions be accepted and the purpose be carried out. Carried.

Mr. Southwick moved as a by-law that a quorum of the National Association of Elocutionists for business purposes shall be thirty-five members. Seconded by Mr. Trueblood. Carried.

Mr. Chamberlain moved, seconded by Mr. Barbour, that this Association return to the authorities of Drexel Institute their sin-

cere and cordial thanks for their generosity in according to us the free use of these rooms for our meetings. Carried.

Mr. Perry moved thanks to the Literary Committee. Carried.

Mr. Trueblood moved that time of next meeting in Boston be from June 24 to 29 inclusive. Seconded and carried.

Mr. Southwick moved that the Board of Directors be requested to arrange that the sessions of the next meeting be limited to three hours, say from 10 to 1, without any afternoon session, and with the usual evening exercises. Further, that there be only two papers with discussion. Seconded. Carried.

It was moved and seconded to reconsider the vote. Carried.

Mr. Chamberlain moved to alter the resolution by striking out the number of papers. The resolution as amended was agreed to.

The Convention adjourned.

LIST OF MEMBERS.

(Associate Members in *italics*.)

HONORARY MEMBERS.

- Alger, William R., 6 Brimmer St., Boston, Mass.
Bell, A. Melville, 1525 35th St., West Washington, D. C.
Russell, Francis T., Waterbury, Conn.

A

- Adams, Miss A. T.*, Richmond, Va.
Adams, Miss Nell, 626 Park Av., Kansas City, Mo.
Adams, Mrs. W. C., Richmond, Va.
Alberti, W. M., 557 5th Av., New York City.
Alberti, Mrs. W. M., 557 5th Av., New York City.
Aldrich, Miss Laura E., 38 Oak St., Cincinnati, O.
Alexander, Miss M. A., 70 Westland Av., Boston, Mass.
Andrews, Addison F., 18 E. 22d St., New York City.
Andrews, Mrs. Gertrude, Buffalo, N. Y.
Ashcroft, Miss Carrie, Quincy, Ill.
Ayers, Mrs. E. B., 617 James St., Syracuse, N. Y.

B

- Bair, Irwin, 2301 N. 6th St., Philadelphia, Pa.
Barbour, E. Livingston, Rutgers College, New Brunswick,
New Jersey.
Bangs, Miss L. A., 43 W. 47th St., New York City.
Barrett, Alice M., 15 W. Coulter St., Germantown, Pa.
Bates, Mrs. Ella Skinner, 320 Roseville Av., Newark, N. J.
Bechtel, J. H., 4037 Ogden St., Philadelphia, Pa.
Beers, Mrs. H. C., Buffalo, N. Y.
Bell, Miss Grace E., 1710 Chestnut St., Philadelphia, Pa.
Bentley, Mrs. M. E., 435 Superior St., Toledo, O.

Best, Mrs. C. M., Millersburg, Ky.
 Bingham, Susan H., 20 W. 44th St., New York City.
 Birdsall, Miss Abbie A., 442 41st St., Chicago, Ill.
 Bissell, Miss Kathryn L., 36 W. 93d St., New York City.
Bissell, Miss Sue F., 36 W. 93d St., City.
 Boice, Miss Fannie M., 102 N. 19th St., Philadelphia, Pa.
 Bolt, Mrs. Mildred A., 1191 Jefferson Ave., Detroit, Mich.
 Booth, E. M., Iowa City, Iowa.
 Bovée, Miss Belle, 71 E. 84th St., New York City.
 Bradbury, Mrs. Sarah Wemyss, 22 Ames St., Somerville, Mass.
 Briggs, Miss Florence E., 1535 Chestnut St., Philadelphia, Pa.
 Brown, Ina S., 272 Rockland Road, St. John, N. B.
 Brown, Miss Jean Stuart, 237 W. 44th St., New York City.
 Brown, Moses True, Boston, Mass.

C

Chamberlain, W. B., Chicago Theological Seminary, Chicago,
 Illinois.
 Chandler, Miss Imogene, 1808 N. 16th St., Philadelphia, Pa.
 Chew, Miss Anna B., Xenia, O.
 Chilton, Mrs. W. C., Oxford, Miss.
 Clark, Miss Eliza R., Huntsville, Ala.
 Clark, E. J., Washington College, Chestertown, Md.
 Clark, Florence E., 1 E. 131st St. New York City.
Clark, Miss Hannah G., Fallington, Pa.
 Clark, S. H., University of Chicago, Chicago, Ill.
 Cochrane, Miss N. L., Marietta, O.
 Crocker, Miss Alice Maude, Greensboro, N. C.
 Currier, Miss Mary A., Wellesley College, Wellesley, Mass.
 Curry, Mrs. Anna Baright, 458 Boylston St., Boston, Mass.
 Collins, Miss Bertha J., Tarkio, Mo.
 Cumnock, R. L., Evanston, Ill.

D

Davidson, Miss Elizabeth R., 195 Palisade Ave., W. Hoboken,
 New Jersey.
 Davis, Mrs. Estelle H., 1645 10th St., N. W., Washington,
 D. C.

Decker, Miss Alice C., 306 W. 14th St., New York City.
Deveret W. F., Myersville, O.
DeVinney, Mrs. Fanny S., Unionville Academy, Unionville, Md.
Dickson, Henry, Central Music Hall, Chicago, Ill.

E.

Eckhert, Miss Adah T., 95 Park Av., Walnut Hill, Cincinnati, O.
Elwell, Miss Jean B., 31 E. Church St., Xenia, O.
Emerson, C. Wesley, Emerson School of Oratory, Boston, Mass.
Erb, Mrs. Maud, Pine Grove, Pa.

F.

Farrand, Miss Mary S., 45 Steuben St., Albany, N. Y.
Fenno, Mrs. F. H., Blue Mountain, Miss.
Firman, Miss Myrtie, Swarthmore, Pa.
Fleming, Miss Martha, 143 Oakwood Boulevard, Chicago, Ill.
Forsyth, Miss Louise, 111 W. 75th St., New York City.
Fritz, Mrs. F. E. Mildred, 913 Elm St., Manchester, N. H.
Fritz, Miss Mary W., 2519 Parrish St., Philadelphia, Pa.
Fullerton, Miss Zaidee E., 426 Bloomfield Av., Montclair, N. J.
Fulton, Robert I., Delaware, O.

G.

Gaddess, Mrs. Mary L., 821 N. Arlington Av., Baltimore, Md.
Georgen, Mrs. W. Theodore, 131 Buena Vista Av., Yonkers,
New York.
Gilbert, Mrs. Beulah, Baltimore, Md.
Gilbert, Lida E., Box 74, Irvington, Ind.
Greeley, Miss Emma A., 110 Boylston St., Boston, Mass.
Guie, Enola B., Catawissa, Pa.
Gunckel, Mrs. Lillian, Central Music Hall, Chicago, Ill.

H.

Hadley, Mrs. Emma P., cor. Hathorn and Arlington Sts., East
Somerville, Mass.
Hamberlin, L. R., Austin, Tex.
Hardy, Mrs. A. D. C., 114 W. 14th St., New York City.

Harper, Mrs. Mary E., 1006 Bainbridge St., Philadelphia, Pa.
Haughwout, Miss L. May, 2413, St. Paul St., Baltimore, Md.
Heritage, Miss Maria, 811 N. 21st St., Philadelphia, Pa.
Heyl, Ida E., 1523 Chestnut St., Philadelphia, Pa.
Hilliard, Geo. S., 235 W. 34th St., New York City.
Hinds, Miss E. Louisa, Richfield Springs, N. Y.
Hood, Miss Ella, Atlantic City, N. J.
Hosier, J. Walter, Suffolk, Va.
Hynson, George B., 1110 Walnut St., Philadelphia, Pa.
Hynson, Mrs. George B., 1110 Walnut St., Philadelphia, Pa.
Huntley, Mrs. Emma Manning, Lowell, Mass.

I.

Immens, Mrs. Loraine, 35 N. Lafayette St., Grand Rapids,
Michigan.
Ingram, Mrs. E. R., 34 Orange St., Port Jarvis, N. Y.
Irving, Mrs. Elizabeth Mansfield, 1025 Grand Av., Toledo, O.
Isom, Miss S. McGee, Oxford, Miss.

J.

Jeune, Miss Bessie B., Benton Harbor, Mich.
Jones, Miss M. H., Genessee, N. Y.
Jones, Miss Minnie M., 1710 Chestnut St., Philadelphia, Pa.
Josephs, Lemuel B. C., 210 E. 16th St., New York City.

K.

Keiper, Miss Annie, Southwestern University, Georgetown, Tex.
Kelso, Mrs. May Donnelly, 243 Wabash Av., Chicago, Ill.
Kerr, Miss Carrie A., 1645 10th St., N. W., Washington, D. C.
King, Miss Stella, 29 W. 38th St., New York City.
Kleinman, Miss Jessie, 439 93d St., S. Chicago, Ill.
Knipe, Miss S. D., Ambler, Pa.

L.

Laidlaw, G. F., 137 W. 14th St., New York City.
Lash, Miss Bertha B., Abingdon, Ill.

Leakey, Louise, Erie, Pa.
LeRow, Miss Caroline B., 693 Greene Av., Brooklyn, N. Y.
Lewis, Miss Luna A., 368 W. New York St., Indianapolis, Ind.
Lichtenberger, J. M., 7th and Jackson Sts., St. Paul, Minn.
Ligon, Mrs. Greenwood, Okolona, Miss.
Lounsbury, Miss Daisy E., Randall, Montgomery Co., N. Y.
Long, Miss Helen G., 1627 South St., Philadelphia, Pa.
Ludlum, Mrs. M. H., 2900 Lucas Av., St. Louis, Mo.
Lybarger, L. F., 435 Superior St., Toledo, O.

M.

Mackay, F. F., Broadway Theater, New York City.
Manning, Mrs. L. J., Minneapolis, Minn.
Marshall, Miss Mary T., 2017, Wallace St., Philadelphia, Pa.
Martin, Mrs. L. J., Alma College, St. Thomas, Ontario, Can.
Mason, Mrs. Fannie J., 13 Dorset St., Portman Square, London, Eng.
Massinger, Miss E. W., 1919 Sharswood St., Philadelphia, Pa.
Merrill, Austin H., Vanderbilt University, Nashville, Tenn.
Metcalf, F. A., Emerson College, Boston, Mass.
Moon-Parker, Mrs. Kate, 878 Case St., Cleveland, O.
Moore, Mrs. M. D., 60 East 129th St., New York City.
Moses, Miss Alice C., 1467 Castro St., Oakland, Cal.
Moxhon, Miss M. R., 4842 Washington Ave., Chicago, Ill.
Müller, Miss Helen Alt, 118 Park Place, Brooklyn, N. Y.
Murdoch, Miss H. Kate, 3219 Wallace St., Philadelphia, Pa.
Myers, Miss A. B., 444 Jersey Ave., Jersey City, N. J.
McAllister, Miss Isabelle, 570 West 159th St., New York City.
McEwen, Miss Louise, 2104 North 11th St., Philadelphia, Pa.
McFadden, John A., 311 North Charles St., Baltimore, Md.

N.

Neff, Miss Mary S., 285 Auburn Ave., Mt. Auburn, Cincinnati, Ohio.
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